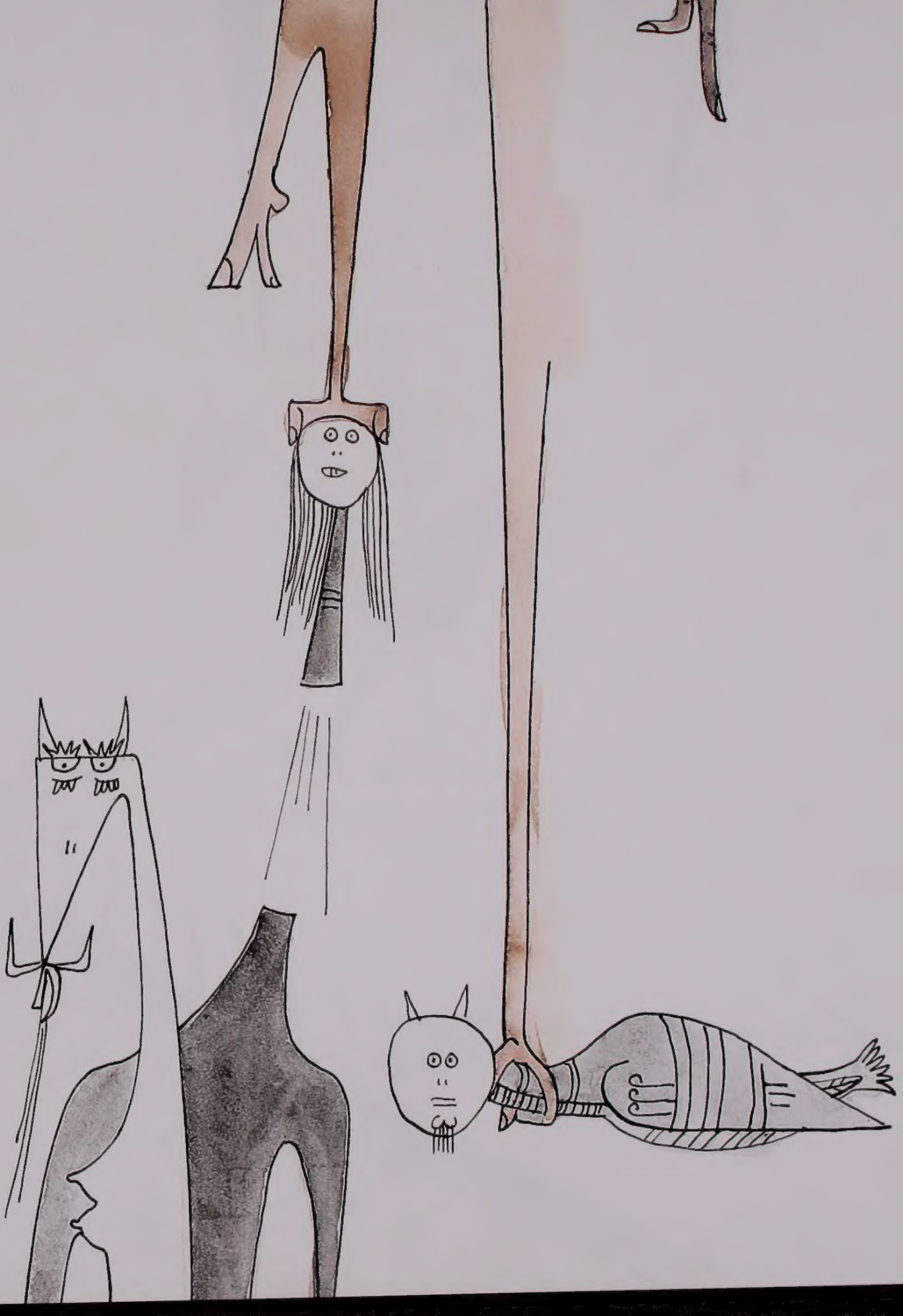
Surrealism: Two Private Eyes



Surrealism: Two Private Eyes

The Nesuhi Ertegun and Daniel Filipacchi Collections

Guggenheim MUSEUM

Published on the occasion of the exhibition
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The Nesuhi Ertegun and Daniel Filipacchi Collections
Solomon R. Guggenheim Museum
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Sponsor Statement

ELLE Decor is proud to be the sponsor of *Surrealism. Two Private Eyes* This exhibition of the private collections of Nesuhi Ertegun and Daniel Filipacchi presents the viewing public with a wonderfully in-depth window into the development of the Surrealist movement.

The importance of the private collector to the growth of any Modern art movement, through the encouragement and patronage of its young and daring artists, is immeasurable. *ELLE Decor* salutes this spirit, while acknowledging the specific impact Surrealism has had on the world of home and furniture design. As a magazine that embraces and encourages the spirit of originality, ingenuity, and creativity, we are truly honored to be associated with the Guggenheim in presenting this exhibition.

We salute the museum for its constant dedication to presenting the most innovative and important Modern art, and thank Daniel Filipacchi and the late Nesuhi Ertegun for building such awe-inspiring collections.

Marian McEvoy
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Foreword by Thomas Krens

The Solomon R. Guggenheim Foundation has, for much of its history, been deeply engaged with Surrealism, primarily through the efforts of one of its great patrons, Peggy Guggenheim, whose superb collection of Surrealist and Modern art is permanently on view in our Venice museum. It therefore is only natural that the Nesuhi Ertegun and Daniel Filipacchi collections—perhaps the finest holdings of Surrealist art in private hands today—should be presented at the Solomon R. Guggenheim Museum in New York. These two collectors' focus on and dedication to a movement as prolific and influential as Surrealism are indeed remarkable. Most notable in this regard is the representation of certain key artists in great depth, such as Hans Bellmer, Joseph Cornell, Salvador Dalí, Max Ernst, René Magritte, Man Ray, and Yves Tanguy, among others, as well as the astonishing range of mediums represented, including paintings, objects, works on paper, collages, photographs, books, and bindings. Exhibited here for the first time, the collections offer a rare opportunity for the public, as well as exceptional insight into the major aspects of an extraordinarily multifaceted movement, which the two collectors championed fiercely in the latter part of this century. Indeed, never before has such an in-depth overview of Surrealism been presented in an American institution.

Both Nesuhi Ertegun and Daniel Filipacchi shared an affinity for Surrealist concerns and a love of Surrealist poetry and literature; constantly driven by their passion, they formed collections that revealed their personal tastes and enthusiasms while nonetheless demonstrating deep knowledge of their subject. Ertegun and Filipacchi bought Surrealist art together and independently in a friendly rivalry that lasted until the former's death in 1989. Filipacchi is as passionate today as he was forty years ago, when, as a visionary, he did not hesitate to take risks and to acquire provocative works by relatively unknown artists, such as Bellmer. Significantly, in 1972, already a publishing magnate, Filipacchi produced his first book of Bellmer's oeuvre in his famous art publication series La Septième Face du Dé, which sought to promote famous and lesser-known Surrealist artists. It proved to be a succès de scandale and the English version greatly influenced a subsequent generation of American artists. Filipacchi is also an active and superlative collector of Surrealist books and bindings in the great French bibliophilic tradition. As a quintessential collector and publisher, Filipacchi has truly succeeded in counterbalancing the delicate act of collecting Surrealist art and books with the business of art publishing. It was only natural, then, that Agnès Cruz, his colleague of many years, should serve as the Creative Director of the present exhibition publication; more than a catalogue, it provides an essential and unique survey for anyone seriously interested in Surrealism.

I would like to express my sincere gratitude to Daniel Filipacchi for his active participation in and tremendous dedication to this exciting adventure. To the authors of the publication, the late Jacques Baron, Timothy Baum, Rosalind E. Krauss, the late José Pierre, Werner Spies, David Sylvester, and Jean Toulet, I extend my gratitude for their insightful texts and essays. I also thank Selma Ertegun, Nesuhi's widow, for her constant help and collaboration on the project, as well as Sondra Peterson for her support. Finally, I owe a debt of gratitude and respect to the memory and legacy of Nesuhi Ertegun.

My thanks also go to Tracey Bashkoff, Assistant Curator, for overseeing all aspects of this superb exhibition and publication, as well as to Karole P. B. Vail, Project Curatorial Assistant. I also extend my appreciation to Richard Peduzzi, Theater and Exhibition Designer, as well as to his assistant, Cécile Degos, for the striking installation of the exhibition.

Finally, the exhibition would not have been possible without the financial support of the Lagardère Group. Special thanks are owed to CIBC, the David and Karen Pecker Foundation, and Mica and Ahmet Ertegun for their support of the exhibition. This catalogue has been published with the support of *Elle Decor*.

Acknowledgments by Daniel Filipacchi

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Two Private Eyes, One Vision:
A Conversation between Daniel Filipacchi and David Sylvester

Daniel Filipacchi, Nesuhi Ertegun, and Wilbur de Paris at Jimmy Ryan's, New York, on the day Filipacchi and Ertegun met, June 1957. Photographed by José Ramírez

David Sylvester "Two private eyes." I first met you both, Nesuhi Ertegun in New York, yourself in Paris, twenty years ago, when I was gathering loans for an exhibition in London. It didn't take long to realize that you were like brothers, only closer. How did you first meet?

[illegible] It was in June 1957, in New York. I already knew Nesuhi and his brother, Ahmet, by reputation because of their work with Atlantic Records, the label they ran with Jerry Wexler. Someone had suggested that I call the Erteguns, telling me that there were these two remarkable guys in New York I mustn't miss. I don't know why, but I telephoned Nesuhi first. I said some things in broken English, and he said, "Don't worry, we can speak French." And I was amazed that he spoke it without the slightest accent. I think it was his favorite language, the one he was most comfortable with. He had an exceptionally rich vocabulary.

I explained that I was calling to set up an interview for the radio network Europe no. 1. He said, "That's good timing, come to Jimmy Ryan's this afternoon, there's a cocktail party for the Wilbur de Paris Orchestra, just back from a tour." We met at the club. We did our interview, and he also did an interview for the Voice of America, in Turkish, an extended discussion on jazz for his native country. Afterward, he said, "What are you doing now? Come and have a drink at my place." We got into his car, and to my great surprise, while driving, he started to recite Rimbaud's "Une Saison en enfer," which he knew by heart from beginning to end.

We saw each other several times and talked about everything and nothing. In 1939, when his father became the Turkish ambassador in Washington, Nesuhi had begun to live in the United States. In 1944, he moved to Los Angeles, where he'd had a record store called Jazzman and had started his own record label, Crescent. He'd written a few pieces for magazines like *Down Beat* and *Metronome*. At Atlantic, he supervised the label's album production, and especially built up the roster of jazz artists. During his career, as you know, he would be involved in recording Ray Charles, Charlie Mingus, John Coltrane, and the Modern Jazz Quartet, among many others. We had a lot in common, not only jazz, and we talked. He asked me once if I knew Georges Bataille—

DS The Surrealists' "old enemy from within," as Bataille said of himself.

[illegible] I said I was closer to Sylvia Bataille, George's ex-wife. Nesuhi said, "Bataille, he's really the most boring and most hermetic man in the world." That surprised me, and I never found out why

Nesuhi and Selma Ertegun on their wedding day, London, October 1971 Press Pictures Ltd

he felt that way. We talked about Surrealist poetry, a little about painting too. Nesuhi was sophisticated and knew much more than I did about many things. He liked me and enjoyed my company, partly, I think, because he liked speaking French. He'd been a student in Paris at the Sorbonne and loved to tell stories about the Latin Quarter, about the times he spent in the literary cafés of Montparnasse and Saint-Germain-des-Près. That I lived in Paris was one of my trump cards with him, because he suffered from being unable to travel. For, as a Turkish citizen, he had passport restrictions that I never fully understood and that greatly complicated his life. Nesuhi was eager to be able to travel to Europe and see Paris again.

We communicated frequently by telephone, and by letter as well. I saw him quite often when I came to New York. And with one thing leading to another, we started to do the galleries.

DS Did you mainly go to museums or to dealers' galleries?

DF We didn't go to museums very much. Nesuhi once made a funny remark about museums "I don't like going to places where there's nothing to buy." Nesuhi wasn't especially a fan of Surrealism, as I was. He was very interested in Cubism, an interest I didn't share. He liked Juan Gris a great deal. I often spoke to him about artists he didn't really know about, like Magritte, for example. He said, "Stop bugging me with your Marguerite!" He wasn't very familiar with Surrealist art, except Miró and Dalí, but he knew the poetry well: Breton, Paul Eluard, René Char, and the others. He often spoke to me about one of his best friends, an excellent Turkish painter named Abidine. In Nesuhi's apartment, I was struck by this painter's work, with skies a bit like Tanguy's.

Abidine, *Landscape (Paysage)*, ca 1955 Oil on canvas, 113 x 88 cm

Nesuhi and I came to share many pleasures. We vacationed together, with his wife, Selma, and with my companion, Sondra Peterson. We went boating. Although we tried sincerely to make concessions, my dislike of soccer and his dislike of snow were the two things that separated Nesuhi and me. We traveled together frequently. In Mexico, for example, we visited the house of Frida Kahlo. That time was primarily a business trip for Nesuhi, but I had nothing special to do and went to galleries. One day, we were in Mexico City, where he was busy with meetings for his record company. At the end of the day, I joined him with a painting under my arm. I'd been to Rufino Tamayo's house and had bought a large, rather amusing picture from the artist. Nesuhi wasn't happy about it. Later on, he did the same thing to me with Wolfgang Paalen. There was a certain

competitiveness between us. It was a game. It was a race to see who would find the rare pearl. We had our friendly rivalries. It was cool.

When Nesuhi was finally able to travel, we often spent time together in Paris. I took him to see artists I knew well. We had dinners with painters. And it continued like that until he died in 1989. Nesuhi and I, we were both somehow citizens of the world. He studied in France, in London, in Switzerland. He was of Turkish origin, and I'm French, but the country where we both felt most comfortable was the United States. I really wanted to make my life in the States, but fate decided otherwise. American culture fascinated us, especially the movies. We talked about them endlessly. We knew everything about them, the directors, the screenwriters, the cinematographers, the actors. But Nesuhi remained Turkish above all, and his ashes were taken to Turkey for burial.

DS He was about ten years older than you

He was born in 1917, and I was born in 1928. And since he had the memory of an elephant, he had lots of stories. He taught me many things. He had really lived through the 1930s. For him, those years were adult memories, for me, those of a child. He'd seen something of the mythic days of Montparnasse. It was total friendship between us—exchange in every domain. First of all, jazz, and, of course, art, an area in which I was intolerant. The day I told Nesuhi that nothing in the world would make me hang a Cézanne in my house, much less a Mondrian, he looked at me with his mouth wide open.

DS You had, as you've said, many interests in common, but there is something about jazz in [illegible] feeds friendships between people who love it. Jerry Wexler made that point at [illegible] memorial service. Now, jazz and French poetry were obsessions you shared before you [illegible] but it looks as if the art collecting grew out of your friendship

Nesuhi already had an embryonic collection. He had a nice drawing by Léger, in addition to all the Abidines. He also had a good drawing by Gris. His apartment was on Fifth Avenue, at the corner of 82nd Street. There were works of art on the walls, but many of them were by people, like David Stone-Martin and a few others, who did covers for record albums. Surrealism wasn't a presence in Nesuhi's home yet.

DS His interests in art included Islamic rugs That was something he and I had in common. We also used to go and watch soccer and tennis together And we used to play table tennis. We both liked to win. I was quite good, but he was better

Nesuhi had some really funny sides. Sometimes he was quite naughty. For example, he took great satisfaction in beating the tennis instructors at large hotels, especially if they were tall and handsome. He began by playing timidly, all innocence; then, he'd crush the poor instructor.

DS He was very competitive. He was very proud that he and Ahmet were partners both in [illegible] and the New York Cosmos, the best soccer team in the States

[illegible] talk about the exhibition, your joint exhibition

The exhibition was proposed to me—because it wasn't my idea—by Tom Krens, the director of the Solomon R. Guggenheim Foundation. I became a trustee of the foundation in 1995, and at first Tom knew that I was a collector of Surrealism, but I don't think he knew that Nesuhi and I had been so close. After I told him a few things about my friendship with Nesuhi and the fact that we had collected together, Tom was the one who said, "We must unite the two collections and show them together."

The idea appealed to me, because, with all these works, Nesuhi and I had looked for them together, we exchanged them, we even tossed a coin for some of them. A triptych by Francis Bacon [cat. no. 3], for example, that we bought at Claude Bernard's in Paris—we decided to toss a coin for it, and Nesuhi won. What's funny, we admitted later, is that he really wanted it, whereas I didn't much care. Chance produced good results. We played poker for other pieces. There was one essential difference between Nesuhi and myself as collectors. At first, he had far more money to spend than I did. Sometimes I had to sell paintings. If I saw an important piece I particularly liked,

Max Ernst's *A Moment of Calm* in Daniel Filipacchi's home, Paris, 1982. Seated Amanda Filipacchi and Sondra Peterson Photographed by Daniel Filipacchi.

I had to sell two or three minor things so I could buy it, to "improve" the collection, as they say. Nesuhi wasn't at all like that. When he owned something, that was it. There was no question of his being separated from a painting, even if he wasn't wild about it. There are things with which I had to part, for one reason or another. Some of them are now in museums, like *A Moment of Calm* by Max Ernst [1939, cat. no. 78], which hung in my dining room for two years. Dorothea Tanning decided that the National Gallery of Art in Washington should have it, and the President of the Republic gave the green light for it to leave France. I've also made donations, because I've always hated locking art away in storage rooms and banks.

When Tom Krens suggested this exhibition, I reflected, I hesitated, I asked myself, "What would happen if Nesuhi were here, if we were to do this exhibition together?" I tried to see things from that perspective. After thinking about our memories, our acquisitions, our differences, the nuances of our tastes and attitudes, I concluded that it would have worked quite well, and that we'd have done exactly the same exhibition, mixing everything together. For the mayonnaise is good. It's everything that we harvested together, the artists mix well. I think Nesuhi would have been in total agreement that the things should be presented in this way. He would have found the experience amusing and congenial.

DS When it comes to exhibitions of Surrealism, I think that visitors tend to forget that the things they're looking at aren't simply works of art in the same way as Cubist or Expressionist works. They have something in common with art produced for the Catholic Church: they have an ideological background. They are manifestations of a movement that was concerned above all with certain ideas about life and that was dominated by writers. Your attitude is in line with that. Most collectors of Surrealist art—including Nesuhi, probably—approach Surrealism via its art, whereas you approach the art via Sur[illegible]

DF Yes, you could be right, because the poetry did indeed begin to interest me when I was very young, at a time when I knew nothing about the art. At the beginning, I was much more literary than visual. For me, "the visual arts" meant above all the cinema. In Paris, I went to a public school in the Latin Quarter. On the rue Monsieur-le-Prince, there was a bookshop, the Libraire Pierre Béarn, that I passed every day.

DS How old were you?

DF Nine or ten; it was around 1938. In the window of that shop, I was struck one day by a book whose title astonished and intrigued me. It was *Le Revolver à cheveux blancs* by André Breton. This idea, this vision of a revolver with white hair, gave me a jolt. I went into the shop. The owner, Pierre Béarn, was a fine poet, though not at all a Surrealist. He was very likable and would come to influence me. He loved the sea and gave me a taste for boats and navigation. Anyway, I bought Breton's book. At home, I had trouble getting into it. I was disappointed, because I thought the title was more suggestive of a crime novel than a poetry collection. And the typography was strange, with letters of all sizes, bizarre words aligned without apparent order and without any clear meaning. But it released something inside me and introduced me to the name André Breton, and I've always kept this book. The start of the war began a period during which I did a great deal of reading. Little by little, I read avant-garde writers like Henri Michaux, Raymond Queneau, Robert Desnos. I also consumed tons of books by popular novelists like Georges Simenon and Marcel Aymé, as well as the Americans and Russians.

DS Did you read Apollinaire?

DF Not at the beginning.

DS Rimbaud?

DF No. A little Baudelaire. A lot of contemporary poetry, often things that had just been published. Publishers brought out lots of slim paperbacks, very cheap, often clandestine, which gave them a special appeal. I read Jacques Prévert, Benjamin Péret. I admired their antimilitarist and anticlerical opinions. I especially adored Desnos, whom I knew well, because he was a friend of my father. He often came to our house. It was only while reading *La Peinture au défi* by Louis Aragon,

Frontispiece by Salvador Dalí and title page from *Le Revolver à cheveux blancs* by André Breton (Paris: Editions des Cahiers Libres, 1932)

Daniel Filipacchi, Sondra Peterson, Max Ernst, Marcel Duhamel, Germaine Duhamel, Jacques Prévert, and Jeannine Prévert in Filipacchi's home, Paris, 1969

a little book about collage, which I read before Breton's *Le Surréalisme et la peinture*, that I first became aware of the visual aspect of Surrealism

DS How old were you during this period?

DF Fourteen, fifteen, sixteen.

DS I often have the impression that your father played a big part in your life, that you shared certain interests.

DF Yes, and I shared my father's interests all the more because he never stopped telling me off about aping his tastes. My father had several passions, not so much Surrealism in fact. The main ones were jazz, cars, and photography. It really annoyed him that I listened to jazz records all day, that I borrowed his camera, his ties, and lots of other things.

DS What was his profession?

DF Above all, he had the soul of a publisher. He arrived in Marseilles, at the age of twenty-two in 1922, a refugee from Turkey, wearing his pajamas and with a violin his only piece of baggage. I never understood how five years later he found himself manager of an important printing plant in Rueil, after having earned his living playing the guitar in clubs in Montparnasse. Beginning in 1927, he produced books, beautiful books like *Allô Paris*, with lithographs by Robert Delaunay. He became buddies with Delaunay's son, Charles, a great jazz specialist.

DS Your family is of Venetian descent?

DF Yes, on my father's side. The Filipacchis scattered to all four corners of the Mediterranean. My father was born in Turkey, in Smyrna, and went to a German school. He intrigued me, and throughout my childhood I observed him carefully, all the more so as his special interests were forbidden to me. I wasn't allowed to enter the room where he kept his records and books. I think that if my father had kicked my butt to make me listen to jazz records, I might have detested jazz. But he did the opposite.

Photographic postcard signed by André Breton, Paul Eluard, Tristan Tzara, and Benjamin Péret, ca. 1923

DS How old were you when you left school?

DF Thirteen or fourteen. First, I left Paris under the catastrophic circumstances of the war, the moment the Germans arrived in June 1940. My mother put me in a school in the south, in unoccupied France, and I quickly began to fall behind, whereas I'd been a good student in my public school until I was twelve. When I returned to Paris, which was still occupied by the Germans, I muddled along in one school after another Finally, I told my father I'd had enough, that I wanted to work. Without much discussion, my father, who was friends with a printer, Aulard, said, "Okay, my boy, but you're going to see what a worker's life is like It won't be much fun " Indeed, for days on end, I washed the cylinders of the printing presses I was drawn to typography and quickly became an apprentice typesetter I soon got the knack of using a composing stick I was fast, but not so good at spelling. One day, I was given some poems by Paul Eluard, a collection later entitled *Au rendez-vous allemand*, to set type for. It was for Editions de Minuit, a clandestine publishing house. Eluard came to the plant to correct the proofs, but he missed three misprints. I have a copy of this book with the three mistakes corrected in Eluard's hand. I cherish it.

DS So, you [illegible] How long did you go on working at the [illegible]

DF A year That's a lot, because I soon figured out that I shouldn't stay there At that time, it was very punishing to be a worker in a printing plant It smelled bad—the lead type And the plant was cold. You started at 6 30 in the morning. I wasn't in a happy situation, but my time wasn't wasted I learned things There was a photography studio at Aulard's that made photogravures. That proved useful to me later. But a year was enough.

DS [illegible]

DF My father got me out of there He was really understanding, my father, intelligent, tolerant. He found me a job in a publishing group My first task, which I liked a lot, was to choose humorous drawings, cartoons, for two weeklies, *Marius* and *Le Hérisson* That's how I met Maurice Henry, without knowing that he was an ex-Surrealist I was seventeen. One day, my boss, whom I'd told that I wanted to take photographs, lent me his Rolleiflex, and that's how I started Then, I went freelance as a photographer for the weeklies of the time *Radar*, *Samedi soir*, etc

DS What sort of photographs did you take? News?

DF Yes, a bit in the paparazzi genre I exploited my parents' friendships For example, my father was friendly with Jean Genet, who was much discussed in the press, as he was at risk of serving a life sentence I took a photo of Genet with a drinking glass in each hand The photo appeared on the cover of *Samedi soir*, but the glasses had been replaced by prison bars! A scoop! Genet behind bars! He was thrilled!

DS You earned a living from photography?

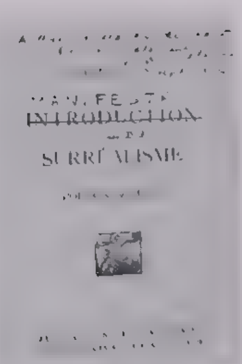
DF Yes, I didn't do too badly At the beginning, I was freelance I became the French correspondent for *Ebony* and photographed all the famous American blacks in Paris. I made a good living At *Paris Match*, we were treated very well, first class and all that. And it was on that basis that I came to the United States for the first time, on the Ile-de-France, as accredited photographer of the President of the Republic, Vincent Auriol

DS You still [illegible]

DF All the time Jazz was really vital in those years Even before my first trip to the United States, I was in contact with all the American musicians who came to Paris Dizzy Gillespie in 1948, that was a real revolution, totally devastating for me I adored Dizzy, who was a real pal, as well as John Lewis, Babs Gonzales, and many others When I lived at the Hotel Theresa in Harlem, all my musician friends took care of me

DS And now [illegible]

DF I read lots of reviews, old reviews *Minotaure*, *London Bulletin*, *View*, *La Révolution surréaliste*, *Le Surréalisme au service de la révolution* These reviews were richly illustrated, and it was then that my taste for Surrealist images was truly unleashed.



Title page from right-to-print proofs for *Manifeste du surréalisme* by Andre Breton (Paris Sagittaire 1924), with Breton's corrections, September 1924 The original title was *Introduction au surréalisme*

Compensation - Portraits of Surrealists suggested by Breton and Duchamp for the exhibition First Papers of Surrealism, New York, 1942

Imaginary portraits of Surrealists, suggested by André Breton and Marcel Duchamp, made for the exhibition *First Papers of Surrealism*, New York, 1942

DS When you were doing journalistic photography, had you discovered Surrealist photographers such as Man Ray and Jacques-André Boiffard?

DF No, although I knew Man Ray slightly. One saw him from time to time at the Café de Flore, but I didn't know what a rayogram was. I knew that he was a photographer, worked for magazines, and did fashion. But he considered himself above all a painter.

DS That was his tragedy

DF In the course of the first conversation I had with him, I made a gaffe. Since I was a photographer myself, I asked him what cameras and lenses he used. He answered, "Would you dare ask a painter what brand of brushes he used?"

DS He really was a pompous ass

DF We became closer later when I published my first book on his work.

DS So, when you were at *Paris Match*, your work there and your interest in Surrealism were quite separate?

DF The two things were completely separate. My photographic work was more or less paparazzi work. There was nothing artistic about it. I didn't like to work in the studio. My qualities were speed, balls, cheek. I knew how to hide my cameras and take photos discreetly. I wasn't at all interested in "art photography."

DS You had no desire to do that sort of thing yourself?

DF Well, with my friend Frank Ténot, I had acquired *Jazz Magazine* in 1955, and since we had to fill this magazine with photographs, I worked in the studio with musicians. And I did some quality work, because I had admiration for the greats, like Louis Armstrong, Kid Ory, Sidney Bechet. At the time, Maurice Tabard was the studio director for *Marie Claire* [also owned by the publisher of *Paris Match*] He gave me good advice, but I was unaware that he was a great photographer himself. What's more, it was thanks to *Marie Claire* that I met Nesuhi in 1957. I was sent simultaneously to New York by *Marie Claire* to take fashion photos and to Newport by Europe no. 1 to do interviews at the jazz festival. In fact, radio took up more and more of my time, because Frank and I were doing a jazz show every night from ten to midnight.

DS When did you start doing that?

DF To be precise, the day Charlie Parker died, in March 1955. The broadcast was very successful. The next day hundreds of letters arrived from listeners, and we carried on doing the show for years. It was very popular, especially with the French soldiers at war in Algeria.

DS Getting back to your interest in art, it was always focused on Surrealism?

DF I have to confess that it was. I've only been to the Louvre once in my life, and it didn't give me much pleasure. Initially, I had a pronounced taste for painting that was really figurative: Vermeer and Arcimboldo, among others. I'd even say that I was a fan of trompe l'oeil. I was struck by the remark often attributed to Dalí that his paintings were photographs of his dreams. Everything that resembled abstract art, however remotely, even Art Brut, repulsed me. I'm not proud to say that, for one ought to be eclectic, but that wasn't the case with me, not in music either. When you have a passion for jazz, when it becomes important to you, like breathing, you can't appreciate other music. Your ears are "molded." That's the way it is with me, and I have the same thing with Surrealism.

DS And did the "photography of dreams" remain your prime interest?

DF I did evolve a bit. At the beginning, I was mad about quasi-photographic figuration. But gradually, I opened up, and I ended up appreciating people like Matta and Gorky. Today, perhaps I'm less prejudiced than before.

DS You own some very good Massons.

DF Yes, but no abstract Massons.

DS You are above all a lover of Dalí, Magritte, Hans Bellmer, Max Ernst—

DF And Tanguy, especially Tanguy, but also Victor Brauner, Wifredo Lam, and others. Stanislao Lepri was an artist I liked very much, one of the first that I bought. He had no backing at all since he didn't sell. I was practically his only client. He lived with Leonor Fini. She put him in the shade, of course, but at the same time she loved him and urged him to explore his inner universe. Lépri painted his dreams and obsessions. But he was a former diplomat—how could the art critics admit that a former diplomat could become a good painter? However, I convinced many of my friends that he was a significant artist. Nesuhi became very interested in Lepri's work and didn't regret collecting it.

DS What were the first things you bought, and when?

DF The first artwork, my first acquisition, was at the Café de Flore, from a very delicate, attractive girl who called herself Poussette. She must have been fourteen, and myself not much older.

DS I remember her well in the cafés with her portfolio.

DF Subsequently, I bought a few prints and then, above all, books, lots of books.

DS Speaking of that, it was a good idea of yours to include bookbindings in the exhibition.

DF Yes, and it was not a matter of chance, as the Surrealists were often great lovers of bindings. Max Ernst, for example, had many books bound by a great French binder, Georges Leroux—even some Sears catalogues! Bindings figured in my collection from the beginning. I remember having found, one day, the famous *Revolver à cheveux blancs*, a deluxe copy on Japan paper in a ravishing binding with the beautiful etching by Dalí, which was, I think, his first book. Books have brought me great satisfaction. This is the field in which one can attain the supreme end, which is to find what one is looking for. And unlike collecting paintings, it's not, in any case not always, a question of money. You have to know how to sniff around. Anybody with money can buy beautiful paintings. Books are different; I have to run after them, follow their traces. When I lack a book I've been trying to find for a long time, I have no peace until I get my hands on it. That was the case, for example, with *L'Homme approximatif* by Tristan Tzara, with an engraving by Klee. I looked for it for twenty years and finally found it in Tokyo.

DS So there's in every sense a private-eye element here.

DF You have to look for things. You have to put the pieces together, interrogate witnesses, find the guilty parties, sometimes bribe middlemen.

Man Ray and Daniel Filipacchi in Filipacchi's home, Paris, 1970, working on the book *Man Ray* for the series La Septième Face du Dé

Daniel Filipacchi, Salvador Dalí, and John Kacere in Kacere's studio, New York, ca. 1970.

DS Do you think that your years working at the printer's made a positive contribution to your obsession with the pop culture?

DF Yes, perhaps, but I could just as well tell you the opposite. The experience might have made me disgusted with anything printed for good, because it was really punishing. And, of course, my father, in his backhanded way, influenced my obsession. But I managed to transform what was an expensive hobby for him into a comfortable livelihood. I flabbergasted him, he told his friends, who repeated it to me.

DS You've often talked to me about your father but not about your mother.

DF My mother, I could talk about her forever. I was in fact closer to her than I was to him. My father was not around as much. I adored my mother, who was only eighteen years older than I was and very pretty. I was proud of her. She was very intelligent, but we had different tastes. She detested jazz, hadn't the slightest interest in Surrealism, or painting, or photography. In all modesty, I think that I was her principal center of interest.

My parents had strong differences. Every day, every evening, my father went to the Café de Flore with his leftist friends and my mother was at the Deux Magots with her aristocratic friends, who were rather snobbish. I went from one terrace to the other and sipped various drinks. It was more entertaining to be with the leftists, who were picturesque and better known. I even had the honor, when I was about ten, of being slapped by Antonin Artaud for overturning a glass of orange juice onto his pants. I was really terrified, because he had eyes that pierced you like daggers.

DS It was *Jazz Magazine* that set in motion your career as a magazine publisher. Did you realize at the time that this was your destiny? That over the years you'd publish magazines as diverse as *Cahiers du cinéma* and *Playboy France*, as well as *Elle* and *George* in the United States?

DF I'd always wanted to work in magazines. My dream wasn't so much to own magazines, but to be an editor, especially at *Paris Match*.

DS [illegible] 1940, did you ever envisage a time when you'd be its owner with your friend Frank Ténot?

DF I didn't think it would really happen, obviously, but it's something that went through my head, because I did everything at *Match* At different times, I was art director, news editor, picture editor, photographic reporter; I even swept the floor.

DS You were also drawn to book publishi[illegible]

DF But not so much novels and biographies, rather books of images, visual books After I established Filipacchi Publications in Paris, I tried to do books on the artists about whom nothing existed Wolfgang Paalen, Toyen, Remedios, Wilhelm Freddie, Richard Oelze I've never done a book on Miró, there were already 150 books on him, and I had no interest in adding another Picasso likewise What interested me was to make it possible for people to discover artists who weren't getting enough attention: Hans Bellmer, Enrico Baj, Konrad Klapheck, Dorothea Tanning, Oscar Domínguez. I did the only substantial book on Victor Brauner

DS Obviously, you knew that such books were bound to lose money.

DF Yes, but I was earning enough from the magazines I did what was practically the first book on Bellmer, and that ended badly We did a German edition, which was specified in the contract But Bellmer, who was German, detested the translation It was really disheartening He was a hypersensitive man, and things were going badly for him. He was extremely sick, and his companion, Unica Zürn, killed herself by jumping out of a window. The book is a painful memory. All the same, I am proud to have done it, as it was important in making his work known He is to my mind one of the greatest artists of the twentieth century.

DS [illegible] André Masson?

DF Again, it's because I was doing a book about him that we met Because of my admiration for his work, I was greatly intimidated, so I was surprised by his kindness He was someone who was always giving presents, drawings, objects. I wasn't used to an attitude like that from other artists One day, he asked me to provide him with a copy of one of his books that was bound but undecorated, saying, "I'll take care of it You'll see!" He made me a magnificent binding! He talked to me a lot, recounting his memories, and art wasn't the main thing. One day, his wife, Rose, said, "But you've already told this story to Daniel " He answered, "Perhaps, but it gives me pleasure to hear it a second time!" I was on very cordial terms with Masson He took an interest in everything, was meticulous, chose every document with care But it's possible that in this area, in my work as a book publisher, my best memories are of Dalí, especially as this was so unexpected Now that was really amusing Dalí was someone so strange and so different from the idea everyone has of him He never asked for anything Of all the artists with whom I've worked, he's the only one who spontaneously waived his author's royalties, which I was quite ready to pay With me, he wasn't "Avida Dollars" at all He didn't make me pay for his signature, unlike so many others And he was always the one who picked up the tab When I went with Nesuhi to see Dalí in Cadaqués, we had a wonderful time.

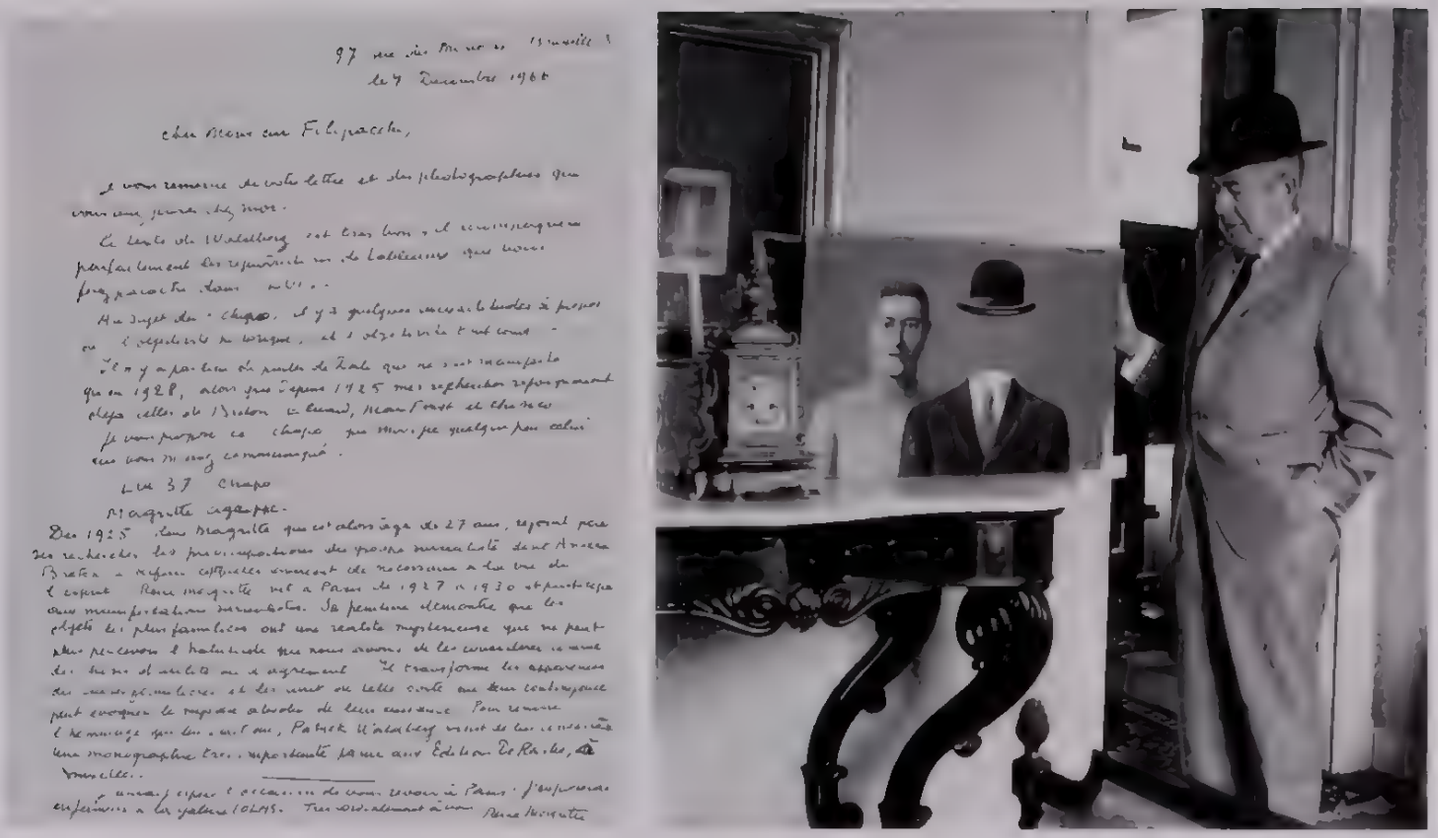
Jindřich Štyrský, Toyen, and Benjamin Péret on the terrace of Café de Flore, Paris, on the day René Crevel committed suicide, 1935

DS [illegible] Magritte?

DF The first contact I had was in 1965 or '66, when I went to see him in Brussels to choose the paintings that I wanted to reproduce in the men's magazine *Lui* He was very happy with the idea of seeing his work in *Lui* He was a subscriber, so that greatly excited him I chose, naturally, some of his most erotic paintings We exchanged very funny letters In one, he told me there was no reason for us to talk about Dalí in the text about him since Dalí "didn't exist" yet in 1925–26, which was pretty much true.

DS [illegible] about Dalí and remained so They were Surrealists of the same sort, [illegible]

DF Magritte was both someone very serious, very bourgeois, and someone with a great sense of humor who knew how to laugh He was rather complicated In Max Ernst's dining room in Paris



there was a painting by Magritte, entitled *Force of Habit* [1960, cat. no. 151], in which a heraldic image of a large green apple is inscribed, in English, "This is not an apple." Max and Magritte had exchanged pictures, as artists often do. And Max, in the middle of the apple, had painted a cage with a bird inside. Below this cage, Max had written, "Ceci n'est pas un Magritte—signé Max Ernst." It was pretty funny, at least I thought so. It transformed that painting by Magritte, which was a little boring, into something exceptional. The only problem is that when Magritte came and saw the picture, he laughed politely, but he hated it.

DS I think he was right. It was an insult. If Ernst had done the same thing on a reproduction of the picture, it would have been fine.

[illegible] The result is that this involuntary collaboration produced a rather extraordinary object—

DS But on a human level, I think it was unkind to a colleague. Tell me what Ernst was like

[illegible] Well, I also published a book on Ernst. It was less original, since there were already excellent books about him, but it gave me a great deal of pleasure. Though I only knew him for a short time and rather superficially, we became friendly and saw each other often, at his place or mine. At the beginning of his career, maybe Magritte didn't sell many paintings, but Max sold even less—and Magritte had been poor, but he lived in his own country, with his family, a house, a job. Max had lived in a state of total poverty. He suffered greatly not only from this, but also from having been a German in Paris; he had moved there in 1922, and the Great War was still a sore memory. At the start of World War II, as an enemy alien, he was placed in a French concentration camp. Then came the difficulties of his departure for the United States, an escape brought about thanks to Peggy Guggenheim. He was a bruised creature until he met Dorothea Tanning, who became his great love. But scars from the past remained. When I knew Max, he had a suspicious side. He said one thing that upset me: "In any case, you, you are doing this book to make money." It was as if he were saying, "You don't really like my work, but since I'm now a celebrity, you want to do a

Left Letter from René Magritte to Daniel Filipacchi, December 7, 1966, in which Magritte suggests not including Salvador Dalí in an article for *Lui* magazine
Right René Magritte at home, Brussels, 1966
Photographed by Daniel Filipacchi

Max Ernst and Dorothea Tanning at home, Sedona, Arizona, 1948. Photographed by Bob Towers

book about me, hoping that it will sell." I responded, quite frankly, that I didn't think it would sell. Yet, he was so intelligent, and he had realized a massive oeuvre, not only painting but all the procedures he had invented. Unfortunately, I knew him too late, in his superb house in Seillans, where he waited patiently all day for Dorothea to fix his glass of Jack Daniels. A single glass!

There's something else about Max that was a bit complicated toward the end of his life You know, ultimately a person's real nationality, the true roots, often come out in his or her use of language. Although Max spoke and wrote French perfectly, and English as well, the older he got, the more he liked to speak German. He loved to be surrounded by German friends who spoke German to him. I think everybody's like that; I am for sure

DS I take it you still see Dorothea in New York

DF Yes. Since I did a book about her, we have become close friends and get together regularly. Evenings spent with her are always a pleasure. Her talk shows off her extraordinary gifts, both literary and visual. She's fascinating when it comes to telling stories about the past. Her autobiography, *Birthday*, is beautiful and could easily have been a thousand pages longer. I have also enjoyed our chess matches. I'm very impressed by her having often played against Duchamp, Man Ray, and John Cage, as well as many others, including Max, of course. Dorothea is a great artist, insufficiently recognized in her own country. In my view she has suffered from two things: First, from having married a genius who did the same thing she did. Second, from having been an expatriate American in France, which has tended to alienate American art critics.

DS Did you know de Chirico?

DF De Chirico was impenetrable. When he seemed to be joking, he was really quite serious, and no doubt the opposite also applied. He was a mystifier who mystified himself. In his large apartment, on the Piazza di Spagna in Rome, there was no question of glimpsing even a shadow of one of his Metaphysical paintings, not even a recent copy. The walls were covered with his

Dorothea Tanning with her painting *Maternity* (1946–47, cat. no. 241), Sedona, Arizona, 1946
Photographed by Lee Miller

"classical" paintings, which made my skin crawl. I was uneasy about my book project with him; I was afraid he'd make me use too many "classical" pictures. Just the opposite happened, to my great surprise. He remarked, "I hope there won't be too many fakes in your book." "I hope there won't be any at all," I said, "and that will be entirely dependent on you." "Not so sure," he answered, shrugging his shoulders, without a hint of a smile. Everything went very well except the cover, which we discussed endlessly. He absolutely insisted on a self-portrait, but in the end I won and a Metaphysical painting was used

In Paris, one night I invited him and his wife to dinner. "Where would you like to go?" I asked. He answered, "I like those little Parisian bistros—perhaps Maxim's?" That was his kind of humor, or was he serious? I had also invited my friend André-François Petit, who said to him, "You don't like the Surrealists, but without you they might not exist." "That wouldn't be a great loss," he answered. "Apart from Hieronymus Bosch the Surrealists are worthless."

DS Surrealism rather specialized in wonderful marginal figures. Were there any who especially fascinated you?

DT A person I adored, extremely picturesque and natural, a true naif, was Clovis Trouille. He's in a Man Ray photo with the whole Surrealist group after the war [see cat. no. 678.1]. He looks like a businessman, with a tie, serious and everything. He lived in a little house in Paris with his girlfriend, a charming old lady. The walls were covered with his paintings, from which he wouldn't be separated under any circumstances. He loved them like his children. He didn't even want to do an exhibition. After several months of our getting on well together, he offered to lend me a painting. I said, "What do you mean, lend? I want to buy one, have one of my own." Finally, we agreed on a picture of two nuns kissing. A few months later, he called me on the phone: "Would you mind returning my painting for a few days? I'd like to make a little change." I was very uneasy, but he returned it quite soon with what was in fact "a little change." The same thing happened again

André-François Petit, Giorgio de Chirico, Jacqueline Passever, Daniel Filipacchi, and Isa de Chirico at Maxim's, Paris, 1975. Photographed by François Gaillard.

twice more before he settled on the final version. When he gave it back to me the last time, at first I didn't see anything different. I asked, "What did you do?" He had simply added a beauty spot on the nun's thigh. He was terrific, Clovis. One can always say that he was a bad painter, that his colors are vile, which is probably true, but that's what he wanted. In his youth, he painted mannequins for the Musée Grevin. You know, often when I did books with artists, we did a deluxe printing with a signed and numbered lithograph. "No lithograph," he said. "I want a four-color separation, something real." Which is what we did.

All his paintings tell complicated stories relating to his obsessions: sex, death, madness, and passionate anticlericalism. The producers of a musical on Broadway decided to call it *Oh, Calcutta!*, which comes from the title of one of Trouille's paintings [see cat. no. 253]. I spoke to Clovis about it, suggesting that his picture might work very well as a poster for the show. Finally, I put the producers in touch with Clovis, and he earned royalties for quite a few years. He was thrilled.

DS Well done! Tell me, have you often bought directly from artists?

DF In general, I've avoided buying from the artists themselves. Artists are by definition much more difficult in business transactions than dealers. They think their prices aren't high enough, which is often the case, and feel exploited. What's more, artists often love their artworks so much they can't let go. With dealers, it's the opposite: they want to sell, they must have turnover

DS Tell me about dealers you've especially liked

DF André-François Petit, one of my oldest friends, a pal from the Latin Quarter, became an art dealer. He opened a gallery on the boulevard Haussmann and began to specialize in Surrealism. At André-François's, I often ran into Roland Penrose, Lee Miller, Anna de Noailles, Valentine Hugo, and many others. All the Surrealist collectors in France, America, and England passed through at one time or another. André-François had a remarkable sense of quality. He could discern what was interesting in artists who were practically unknown, like Bellmer. In contrast, I never saw a Picasso

Left Album cover, based on Clovis Trouille's *Oh! Calcutta! Calcutta!* (1946, cat. no 253), for the original-cast recording of *Oh Calcutta!*. Right: Clovis Trouille at home, Paris, 1972 Photographed by Alexandre Grenier

there, nor a Miró. But André-François had a real feeling for Dalí, with whom he was on excellent terms, and he's the one who sold me my first Magritte, *The Scent of the Abyss* [1928, cat. no. 126], for a low price, although it seemed enormous to me. You had to work hard when talking to André-François, because basically he was as much a collector as a dealer. He introduced me to the paintings of Tanguy. He could cite the titles at first glance, and God knows Tanguy's titles are not easy. He sensed immediately when a picture was a fake, for even then there were fakes in circulation.

DS This was at the end of the 1950s?

Yes. During one of Nesuhi's trips to Paris, I took him to André-François's, and I think he bought a small Tanguy gouache. André-François had a lot of interesting things, and I often regret not having listened to his advice, for example about Alberto Savinio.

DS I saw quite a lot of Petit later, when he'd taken over Alexander Iolas's premises on the boul[illegible]

I saw Iolas regularly in Paris and New York. He was a likable man, and such artists as Magritte, Ernst, Fini, Lepri, and Tanning were very fond of him. Another excellent dealer, who is still active today, is Marcel Fleiss. He used to run La Galerie des 4 Mouvements and now owns the gallery 1900–2000 on rue Bonaparte. There is always something interesting to discover there. Marcel also started as a jazz photographer. Jean Petithory had a bookstore-gallery. He was a close friend of Man Ray, and I got many rare items from him. I also learned a lot from Jean Hugues, who had the gallery Le Point Cardinal. He was also a jazz enthusiast. He initiated me into bookbindings and sent me to the great binders who worked for him: Pierre-Lucien Martin, a marvelous man whose atelier was above the restaurant Allard, rue Saint-André-des-Arts; also, Georges Leroux, on whom I published a book. I went to Paul Bonet, who was extremely happy that a young enthusiast was bringing him modern books to bind. He made me a beautiful binding of Apollinaire's *Le Poète assassiné*, illustrated by Jim Dine. The decoration of bindings is a delicate

problem, especially for certain books illustrated by artists with strong personalities. Successful bindings for books illustrated by Miró are rather rare. Bellmer, in contrast, inspired binders.

DS Who's your favorite painter among the Surrealists—your personal favorite?

DF I have a special weakness for Tanguy. I love the continuity in his work, the logic. Tanguy is perhaps one of the very few artists, perhaps even the only one, who was constantly perfecting himself over time. I don't know if the expression is good, but one can say that he progressed ceaselessly, that he took his investigations to the limit. They weren't investigations, really, since he painted spontaneously, certainly without reflecting, as if while dreaming.

DS That's a fascinating choice given your initial predilection for the photography of dream Tanguy's paintings are like photographs of dreams, but they're dreams with no people in them, nor any other form of animate life

And one last question—a silly question—if you had to choose a single picture from your collection . ›

DF It would probably be a Tanguy. And I bet if you could ask Nesuhi, the answer would be the same. We often talked about our preferences. Sometimes we disagreed. Our tastes differed on some artists but not with regard to Tanguy. He was always Number One.

This text has been edited from conversations that took place on December 28, 1998, in London. Daniel Filipacchi's answers translated, from the French, by John Goodman

Nesuhi Ertegun and Daniel Filipacchi in front of Georges Braque's *The Bird and Its Nest* (*Le Nid dans le Feuillage*, 1958), at Fondation Maeght, Saint-Paul, France, 1970
Photographed by Sondra Peterson.

The Surrealist Revolution by Timothy Baum

Perhaps the most difficult task in writing any manner of formal and specific text is to discover the most just and viable departure point imaginable. Once such a strategic beginning has been established, the rest can almost swiftly follow, particularly if the author knows his subject thoroughly enough. I love Surrealism. Is that okay for starters? *Merci, merci!*

Life and death, one generation of a family overlapping another, none of this need be portrayed or presented in any particular sequence or order. Completion will eventually follow. Even fact when mixed with fantasy can eventually be sorted out. Most human lives are fictional, in the long run anyway.

And so, Surrealism: a most intense, extremely serious twentieth-century subject, one that demands to be presented in its own (exquisite!) special way; a subject quite unique, not to be confused with any other. Surrealism: a separate kingdom of the mind, human life, and culture; an entity as separate to its diverse environments as Monaco is to the Mediterranean, or the Vatican to the rest of Italy. Surrealism: not a chapter in a picture book, but an actual alternative within life itself. Surrealism: veritably all-encompassing in its sociocultural entirety. It is thus that one can view this subject in relation to its endless plastic forms and myriad disguises. Let us proceed accordingly.

The inception of Surrealism, as formally revealed by André Breton and his 1920s cronies, was considerably more accidental than the art and history books generally allow. It occurred like an accidentally evolved great recipe or an unexpected antidote to a previously incurable disease or scientific problem. The time was right. All the ingredients were there. The only trick—and that the mightiest of all, as history tells us—was for the discovery itself to be achieved. (American Indians, on the vast Great Plains, had all the raw materials for the atomic bomb right there beneath their fingertips . . . etc.) And, unlike so many other times in the history of mankind, Breton and his flamboyant circle were eager, intelligent, and itching for real action. They had not come just to play.

The two decades that directly preceded the early Surrealist era were two of the most unresolved in world history. The twentieth century was born in a burst of great mechanical might, but equally it was a time of great social and political confusion. Misunderstandings of every sort led to the eventuality of a world war. Hardly anybody really wished to fight or even understood the reasons why. At first, it seemed some jolly sort of game, and everybody joined in.

The result of this war and its corresponding armistice was the usual: great letdown, followed by malaise and general worldwide grumbling. This time, however, a more refined variety of grumbling appeared: the grumbling of poets, painters, and related cultured folk. This created a new kind of stirring entirely. Artists intermingled with the rest of society, and their presence could not be easily denied. Many of them, particularly in France and Germany, had participated in the Great War's endless military debacles. These included most of the intelligent young poet gentlemen who would shortly found Surrealism. Thus would be born a movement with an actual worldly point of view.

While many poets and artists returned from military life, others who had shunned the war—choosing abstinence by staying in that neutral no-man's-land called Switzerland—came back as well. Most of this natty band from Switzerland (none Swiss that I recall) were of a wonderful and swaggering brigade called Dadaists, who came straight across the Alps to France and Paris; what better place to celebrate the end of something cold and disagreeable?

Thus, Paris, 1920–21, a veritable poets breeding ground. The poets and artists already knew about each other through their various small-press publications, mutual friends, etc. Quickly, they intermingled—the local Paris hosts: Breton, Philippe Soupault (and his mischievous, lovely

wife, Mick), Théodore Fraenkel, Paul Eluard, Louis Aragon, Georges Ribemont-Dessaignes, and company, flanked by some slightly older chums Francis Picabia and Marcel Duchamp, in particular, and the new arrivals, quickly to be taken note of Tristan Tzara (formerly of Romania), Man Ray (of the U.S.A.), Max Ernst (lately of the unvictorious German army, and Cologne), and Jean Arp (from Alsace-Lorraine). A fusion, more of complicity than humble solidarity, occurred, but without any natural state of peaceful coexistence; there were too many superstars. This new union/reunion, formed by a very able, educated, and imaginative group, was worldly and sophisticated, sure and proud, fragile too.

World war, with the chance of so much international intermingling—one grows up in a hurry in such a situation, but a little superficially. Further influences are needed. A movement—more a deep insistent cry from within—like Surrealism can be discovered or played around with at a café table, but its roots derive from well beyond. Dada and World War I, okay, but what else? Precursors, obviously; not as many as one may think, perhaps, but (1) monsieur Guillaume Apollinaire, pioneer, avant-garde poet laureate, deceased by an absurd wartime wound and subsequent infection; (2–3) Arthur Rimbaud and Isidore Ducasse, dazzling nineteenth-century rebels, each retired undefeated in the realms of shock, creation of disorder, and audacious, mind-bedazzling, poet-screaming, antisocial, multitalented abuse; (4) Marinetti and his wild, screaming, Futurist cohorts; and (5 etc.) Giorgio de Chirico, gatekeeper to the world of inner silence; the ever-young, very wise Duchamp; Bosch, Arnold Böcklin, Odilon Redon, Gustave Moreau, and Arcimboldo, just to name a few earlier artists. In short, as any Surrealist would have kindly let you know, the notion and enigma of Surrealist art and thought had neither end nor bare beginning.

In 1924, the "official" Surrealist era began, in part with the publication of Breton's *Manifeste du surréalisme* but also with the founding of the magazine *La Révolution surréaliste*, the opening of the Bureau de Recherches Surréalistes, and the widening of the confines of the original circle to include an influx of new and talented members: Joan Miró, André Masson, Antonin Artaud, Yves Tanguy (in the succeeding year, in fact), and most of the remaining avant-garde Parisian poets of audacity and talent. And so it did grow, not a school and certainly not just another "ism." The Impressionists had painted occasionally in small groups and dined occasionally in small groups as well. The Cubists shared a vaguely similar point of view. The Surrealists, however, like the Dadaists and Futurists before them, basked and frolicked madly in each other's daily company, but unlike the former two, they evolved a lifestyle that was harmonious to the environment and/or culture that begot them. Surrealism, in short, was an extension of its contemporary world and life, not a rank antagonist nor a snarling, negative intruder. Of course, because of its inherent avant-garde insinuation, Surrealism was always looked upon with some suspicion and inevitable notoriety, but it gained the respect of its peers and became a strong and contributive force in the culture, even in the daily sociopolitical life of both Paris and France.

A strong and separate entity, Surrealism arose and bloomed as the most important and flourishing movement of art and poetry in this century in France and quickly spread to other countries. It can be stated somewhat summarily that the Surrealists examined everything that in any way surrounded them and did so with a hungry and discerning eye. Political weaknesses, rare and occasional triumphs, frequent blunders and hypocrisies, all captured the interest and attention of the Surrealists. If they were appalled, they would speak out immediately and loudly, often with sharp and wicked wit. They would speak or demonstrate—as proclaimed in the pages of *La Révolution*

surréaliste—on such behalfs as "open up the prisons!" "disband the armies!" "parents, tell your dreams to your children!" or, in the words of Artaud, "you are not the confessional, o Pope." When times became more dire, the Surrealists reacted with the appropriate solemnity. Breton, like any captain of a sinking ship, did not leave France (from Marseilles) until he was sure of the safety and security of all other members of the still-intact group.

By the time of Surrealism's second and succeeding decades, the ranks of its ever-growing *internationale* included men and women from a minimum of twenty different, diverse lands. Almost every European nation was included (France, Italy, Germany, Spain; Romania, Czechoslovakia, Denmark, Sweden; Switzerland, Hungary, Belgium, Austria), as well as Russia (Maurice Baskine), England (a whole, surprising armada), America (not so many, actually), Chile (Matta), Cuba (Wifredo Lam and Agustín Cárdenas), Canada (Mimi Parent), etc. Mighty indeed had it become. The incredible range of its artistic and literary projections was as varied as its international roll call. Almost no new breakthrough or advancement occurred in the various plastic arts, from the 1930s onward, that did not include the innovations or correspondent prophecies of at least one of the Surrealists.

With the exception of music and dance, most of the arts were strongly represented by the Surrealists. The modern film (Bergman, Fellini, Antonioni, Pasolini, the inspiring French directors, etc.), how splendidly it partakes of Surrealism, but not more so than Man Ray's *L'Etoile de mer* (1928), Salvador Dalí and Luis Buñuel's *Un Chien andalou* (1928), or Buñuel's later films like *Viridiana* (1961). In poetry and painting (and all the subdivisions of the latter), Surrealism (along with its wily uncle, Dada) remains the greatest source of all successive imitation and repetition. Almost no New York School, post–World War II poet or painter would have denied the extensive influence of the Surrealist artists who directly preceded him or her. And that generation of New York poets and painters is the only one that can boast talented members remotely close in number to the veritable horde of Surrealist stars of the first twenty years or so.

Surrealism became synonymous with extreme artistic cleverness and invention. The usual mediums of the past—drawing, painting, sculpture—and the newer medium of collage were widened and further explored to produce (as bona fide forms of Modern art, not as obscure relics of a defunct and creakily ancient and old past) frottage, flottage, grattage, fumage (merci, Wolfgang Paalen), decalcomania, the exquisite corpse, the poem-object, etc. Nothing was considered too useless to ignore. Only the great Kurt Schwitters had ever before shown such resourcefulness, boldness, and extreme ingenuity. Department store mannequins, fishermen's discarded corks and old nets, burned-down candles, discarded blue-black silk stockings: objects became symbols, became extensions of symbols, became still other objects again. Creativity became a form of ecstasy, not just artistry nor everyday pleasure. The imagination began to unfold like an endlessly extraordinary Chinese flower. The object became a sublimity of its former self: Meret Oppenheim's fur-covered cup, saucer, and spoon, Dalí's endless explorations of rainy taxis, aphrodisiac jackets and telephones, butterflies and giraffes, Kurt Seligmann's three-legged chair, Breton's wonderful poem-objects, adorned with boxing gloves, small furry animals, staring eyeballs, strange fossilized networks of fauna and ferns. The Surrealists always loved to play around, as did Leonardo da Vinci and Galileo.

In January 1938, at the Galerie Beaux-Arts, Paris, knowing that it might be one of the last such extravaganzas for some time, the Surrealists rallied and outdid themselves. The occasion was an official *Exposition internationale du surréalisme*. The organizers were Breton and Eluard, assisted by, among others, Dalí and Ernst, with lighting by Man Ray. It boasted, among many other wonders, an entire "Surrealist Street," composed of two long queues of dressed-up plaster mannequins, each outfitted in the most indecorous possible way by one of fifteen or sixteen prominent Surrealist gentleman and lady artists. And what a splendid *bal masqué* that turned out to be: birdcage bonnets, daggers sticking solemnly out of ostrich eggs, resplendent cooking-pot chapeaux, sexy garter belts, topless gowns, infantryman's underwear, a lady smoking a sportsman's briar pipe. A lovely last farewell, all for the sake of amusing one another and anybody else who cared to visit.

The Paris show then travelled to Amsterdam and that was the temporary end to a long cycle of international Surrealist exhibitions. The preceding year, a similar show had toured four cities in Japan. In 1936, another had taken place at the New Burlington Galleries, London, introduced by Dali in a deep-sea diving suit. Prior to that, in 1935, the cycle had begun with stops in Copenhagen, Tenerife (Canary Islands), and Prague.

Not long after the Paris *Exposition internationale*, the war with Germany broke out, and the Surrealists had to scatter; the Nazis had no love for any of them. They settled almost everywhere: from Switzerland to the rural suburbs of New York to Martinique. And the reunions began anew, as did the exhibitions. In 1940, an international exhibition took place in Mexico City. Then, in 1942, *First Papers of Surrealism* was organized in New York by Breton and Duchamp to help raise money for French war relief. In a short note in the catalogue, Breton succinctly expressed his sentiments *"La cause surréaliste, dans l'art comme dans la vie, est la cause même de la liberté."* And so, in fact, had it always been.

Once World War II was concluded, the Surrealists again (for the most part) wended their way back to Paris. Times were not so gay and amusing as before, and everybody had grown a good deal older, but the joy of reunion was the same as ever. New members joined the group as others departed, some by death, others by various forms of personality and/or ideological conflicts, usually in opposition to the grand chieftain himself, the itinerant monsieur Breton. Surrealist poetry and art took on a postwar, modern, slightly faded look. Artists, still retaining their instincts toward Surrealist ideals, nevertheless began to toy speculatively about the edges of the fast-evolving world of abstract art. Suddenly a brand new generation of Surrealists—or might one be allowed to utter, neo-Surrealists?—appeared: Jean Benoît, Jorge Camacho, Aube Elléouët, Joaquin Ferrer, Mimi Parent, Jean-Claude Silbermann, etc. Others fluctuated on the outskirts of the movement: Konrad Klapheck, Yves Laloy, etc. New magazines appeared: *Néon*; *Médium*; *Le Surréalisme, même*; *La Brèche*; etc. Surrealism was assuredly not yet terminated.

Coincidental to the evolution of the new generation of Surrealists, and related Surrealist activity, the old guard began its inevitable demise. Eluard, Breton's original lieutenant, passed away in 1952. The same decade took away Picabia, Tanguy, the disillusioned Oscar Dominguez, and a scattering of others. Then came the truly devastating moment of shock: Breton, the leader himself, closed his eyes in the autumn of 1966. Sobriety followed, but Breton's heir apparent, Jean Schuster, in the company of various contemporary peers—José Pierre, Edouard Jaguer, and company—kept the theoretical standards aloft, and Surrealism continued onward. Inevitably the leaves continued to fall from the great Surrealist family tree the magician, René Magritte, departed in 1967, then the grand old master, Duchamp, in 1968, the year of the great student revolutions. By the end of the 1970s, most of the original members of the group were deceased, Ernst, Man Ray, and de Chirico departed in that decade. Miró, Lam, Masson, and Dalí lived on into the 1980s. A couple of iron men, Paul Delvaux and Marcel Jean, lived vigorously on into their nineties (and the 1990s), both painting until the twilight moments of their impassioned lives.

Today, we remain blessed with the presence of three sturdy survivors from the roll call of Surrealism's first two decades: the ever-twinkling earth-and-outer-spaceman, Matta, and two gracious, ageless, talented, and unceasingly creative ladies, Leonora Carrington and Dorothea Tanning With the membership ranks so sparse in lingering number, one can assume that Surrealism has reached the end of its candlewick, inevitably, this is probably the case. What still remains alight is the spirit of Surrealism itself Beyond that—and this is Surrealism's inextinguishable, perhaps even eternal, aspect—there is the incalculable, vast realm of influence engendered by that spirit *Vive le surréalisme*; long live its spirit, the embodiment of the adventure of life itself.

This essay is a revision of the author's "La Revolution surrealiste" which originally appeared in Jacques Baron Anthologie plastique du surréalisme *(Paris: Filipacchi, 1980), pp. 9–15*

To Be or Not To Be Surrealist

by José Pierre

> From the very fact that Surrealism, at its origins, set out to codify a state of mind that has manifested itself sporadically in all periods and in all countries, one can no more assign it an end than a beginning. Goya was *already* a Surrealist, as was Dante, or Uccello, or Lautréamont, or Gaudí. In centuries to come, Surrealism in art will include everything that, using new means, aims for greater emancipation of the mind. —André Breton[1]

Contrary to what is usually maintained, Surrealism is not an avant-garde movement. In literary or artistic terms, the first goal of an avant-garde is to assert its originality (most often technical in nature), and then fulfill its destiny until its existence has been recognized and, once this recognition has been obtained, disappear. Everything transpires as though an artistic avant-garde, in particular, has no reason for being other than to awaken the momentarily dormant appetite of art enthusiasts and those who depend on these enthusiasts—gallery owners, the publishers of specialized art magazines, museum curators—until the hour of the next avant-garde sounds.

This is not the case with Surrealism, which is above all a state of mind, not a more or less interesting moment in the history of art or the publishing world. For in reality, the movement founded by André Breton could just as well have emerged, with essentially the same requirements, in other times, under other skies, for example, in Elizabethan England, in the Germany of Romanticism, or in the Belgium of Symbolism.

Surrealism ultimately manifested itself as an organized movement throughout most of the twentieth century and especially in Paris, its unquestionable capital. But there is nothing specifically French about Surrealism, save perhaps for the language, of course, which, in poetry as well as theoretical texts, was developed to an unrivaled point of incandescence. One notes that writers from outside France are among the most remarkable of Francophone Surrealist poets: Aimé Césaire from Martinique, Clément Magloire Saint-Aude from Haiti, Joyce Mansour from Egypt, Georges Schéhadé from Lebanon, Cesar Moro from Peru, and Gherasim Luca from Romania. This did not prevent many non-French-speaking poets throughout the world from being profoundly marked by Surrealism: Germans like Unica Zürn, Americans like Ted Joans, Philip Lamantia, Nancy Joyce Peters, Franklin and Penelope Rosemont, Englishmen like Hugh Sykes Davies and David Gascoyne, Argentineans like Enrique Molina and Aldo Pellegrini, Chileans like Braulio Arenas and Enrique Gómez Correa, Spaniards like Rafael Alberti, Vicente Aleixandre, Luis Cernuda, and Federico García Lorca; Greeks like Odysseus Elytis, Nicos Engonopoulos, and Nanos Valaoritis; Japanese like Shûzô Takiguchi; Mexicans like Octavio Paz; Peruvians like Eduardo Westerdahl; Portuguese like Mário Cesariny and Antonio Maria Lisboa; Serbs like Dušan Matić and Marko Ristić; Swedes like Gunnar Ekelöff and Artur Lundkvist; Czechs like Vitezslav Nezval.

Proof that Surrealism is not really French is provided by the fact that, of its principal artists, only two had French nationality: André Masson and Yves Tanguy. One could expand the number to

five by adding the eminent forerunner Marcel Duchamp, the astonishing Jean Arp from Alsace, and the fiery Pierre Molinier from Bordeaux. But this is still a small tally in comparison with the countless non-French artists who contributed to the glory of Surrealist painting and sculpture. Germans like Hans Bellmer, Max Ernst, Konrad Klapheck, and Richard Oelze, Americans like Alexander Calder, Joseph Cornell, Arshile Gorky, David Hare, Gerome Kamrowski, Man Ray, Kay Sage, and Dorothea Tanning, Britons like Leonora Carrington, Stanley William Hayter, Conroy Maddox, Henry Moore, Gordon Onslow-Ford, and Roland Penrose, Austrians like Wolfgang Paalen, Belgians like René Magritte, Brazilians like Maria Martins, Canadians (or rather Quebecois) like Jean Benoît and Jean-Paul Riopelle; Chileans like Matta, Cubans like Jorge Camacho, Agustín Cárdenas, and Wifredo Lam, Danes like Vilhelm Bjerke-Petersen and Wilhelm Freddie, Dominicans like Ivan Tovar, Spaniards like Salvador Dalí, Oscar Domínguez, Esteban Francés, Eugenio Granell, Joan Miró, and Pablo Picasso; Italians like Giorgio de Chirico, Mexicans like Alberto Gironella, Frida Kahlo, and Remedios, Romanians like Victor Brauner and Jacques Hérold, Swedes like Max Walter Svanberg, Swiss like Alberto Giacometti, Meret Oppenheim, and Kurt Seligmann; Czechs like Jindřich Heisler, Jindřich Štyrský, and Toyen, and more.

Of those just listed, some were affiliated with the Surrealist group only briefly or hastened to speak ill of those who had welcomed them, but this is not what matters. The important thing is to determine what so many dissimilar artists and poets had in common. What did they share aside from dissimilarity? Surrealism, of course.

How does one qualify as a Surrealist? Herbert Marcuse correctly considered Surrealism as, first of all, a "great rejection" of the unbearable constraints imposed on individuals by the common institutional context in which they live. In *Second manifeste du surréalisme*, Breton wrote that "all means must be valid to ruin the ideas of *family, nation, religion*."[2] The Surrealists found it grotesque to die for any flag whatsoever, even if its colors were harmoniously composed. They were repulsed by the very idea of God, and procreation seemed an aberration to them. There was a time when Breton insulted pregnant women in the street, and Benjamin Péret publicly insulted priests and nuns.

Only Liberty, Love, and Poetry were looked upon favorably, and together these constituted the heart of the Surrealist platform. We can well imagine what Liberty represented to them, for they considered it solely as the opposite of the foundations of moral and social order, as the opposite of what is known in the English-speaking world as "the establishment." This great libertarian impulse paradoxically lead them to Marxism, an evolution made apparent in the titles of the first two magazines published by the group. *La Révolution surréaliste* (1924–29) and *Le Surréalisme au service de la révolution* (1930–33). Although, as early as 1935, the Surrealists broke definitively with the French Communist Party, Louis Aragon, who had been Breton's longtime lieutenant, became once and for all an obsequious servant to Stalin, supporting the cause of Socialist Realism and

unabashedly defending the abominable Moscow trials. In 1938, in Mexico, Breton wrote with Trotsky the resounding manifesto *Pour un art révolutionaire indépendant*, which condemned both the Nazis, who proclaimed Modern art "degenerate," and the Stalinists, who attacked Modern art as "bourgeois." After World War II, however, Paul Eluard, Tristan Tzara, and Picasso joined Aragon in an unconditional celebration of Stalinist propaganda cliches; in 1949, Picasso offered the dove as an image of anti-American, pro-Soviet propaganda, and it was effective. Indeed, from 1945 until Breton's death in 1966, the worst enemies of Surrealism were these former Surrealists. One should also remember that, in 1939, Dalí realigned himself with the Franco regime and, a bit later, returned to the bosom of the Roman Catholic Church.

Surrealists understood Love only as something freed from all the constraints imposed by family and religion. In *l'amour fou* (mad love), it was driven by the current of carnal desire and passion to the very peak of its possibilities. Among other things, Surrealists expected Love to completely emancipate women, who they celebrated ceaselessly and in every conceivable way, as is shown, for example, by three first-generation Surrealist poets:

Her eyes are always open
She never lets me sleep
Her dreams, so brightly lit,
Make suns vanish,
Make me laugh, weep, and laugh,
Speak without having anything to say

(Elle a toujours les yeux ouverts
Et ne me laisse pas dormir
Ses rêves en pleine lumière
Font s'évaporer les soleils,
Me font rire, pleurer et rire,
Parler sans avoir rien à dire)
—Paul Eluard[2]

I've so dreamed of you
that you've lost your reality
I've so dreamed of you
so walked, spoken, slept with your ghost that nothing remains for me perhaps,
and yet, but to be a ghost among ghosts and a hundred times more
like a shadow than the shadow that strolls and will stroll lightly on the
sundial of your life

(J'ai tant rêvé de toi
que tu perds ta réalité
J'ai tant rêvé de toi
tant marché, parlé, couché avec ton fantôme qu'il ne me reste plus peut-être, et
pourtant, qu'à être fantôme parmi les fantômes et plus ombre cent fois
que l'ombre qui se promène et se promènera allègrement sur le cadran
solaire de ta vie)
—Robert Desnos[4]

My aircraft in flames my castle flooded with Rhine wine
my ghetto of black irises my crystal ear
my rock falling from the cliff crushing the village police
my opal snail my air mosquito
my bird-of-paradise eiderdown my hair of black foam
my shattered tomb my rain of red grasshoppers
I love you

(Mon avion en flammes mon château inondé de vin du Rhin
mon ghetto d'iris noirs mon oreille de cristal
mon rocher dévalant la falaise pour écraser le garde-champêtre
mon escargot d'opale mon moustique d'air
mon édredon de paradisier ma chevelure d'écume noire
mon tombeau éclaté ma pluie de sauterelles rouges
je t'aime)
—Benjamin Péret[3]

Eroticism, understood both in light of the Marquis de Sade and Sigmund Freud, was fundamentally important to Surrealism, as is revealed—in the visual arts in particular—in the sometimes exalting, sometimes corrosive artworks of Bellmer, Dalí, Freddie, Masson, Molinier, Štyrský, and Svanberg.

The Surrealists conceived Poetry in a similar way as the Romantics and Symbolists, to whom they often referred. Poetry was the favored means of entering into communication with the profound movements of the universe:

> In vain in the warmth of your throat you ripen twenty times the same poor consolation that we are mutterers of words
>
> Words when we manipulate quarters of the world, when we marry continents in delirium, when we force open smoking doors, words, ah yes, words? but words of fresh blood, words that are tidal waves and erysipelas and malaria and lava and brushwood fires and burning flesh, and burning cities . . .
>
> (En vain dans la tiédeur de votre gorge mûrissez-vous vingt fois la même pauvre consolation que nous sommes des marmonneurs de mots
>
> Des mots quand nous manions des quartiers de monde, quand nous épousons des continents en délire, quand nous forçons de fumantes portes, des mots, ah oui, des mots? mais des mots de sang frais, des mots qui sont des raz-de-marée et des érésipèles et des paludismes et des laves et des feux de brousse, et des flambées de chair, et des flambées de villes . . .)
>
> —Aime Cesaire[6]

For the Surrealists, Poetry was the veritable key to creation in whatever medium, whether writing, painting, or sculpture. They were also strongly interested in film, to which they contributed an artist of first rank, Luis Buñuel, who made, collaborating with Dalí on the script, *L'Age d'or* (1930), which was the Surrealist film par excellence. (The Surrealists did not themselves create either architecture or music, despite being quite enthusiastic about jazz. With regard to architecture, however, they not only celebrated Ferdinand Cheval and Antonio Gaudí but were also enthusiastic about Frederick Kiesler, who designed Art of This Century, Peggy Guggenheim's New York gallery, in 1942 and the *Exposition internationale du surréalisme* at Galerie Maeght, Paris, in 1947. And with regard to music, in 1940s New York, John Cage was thought of as a Surrealist composer.)

It is impossible to discern the organic link between Liberty, Love, and Poetry without perceiving how strongly the Surrealist credo resembled that of Freudian psychoanalysis, at least up to a certain point. Like Freud, the Surrealists were convinced that the unconscious exerts a constant pressure on our every act and gesture, especially in the sexual domain. The unconscious is repressed by law and combated by the full force of family, nation, and religion. Although some psychoanalysts helped the establishment by encouraging their patients to accept repression, the Surrealists, in contrast, openly sided with the unconscious against the law. Hence, the Surrealists' vehement support of automatism, which they considered their principal creative recourse, in both writing and the visual arts. In their eyes, automatism was the only means of establishing a beneficial relationship between the conscious and the unconscious. This, of course, involved a significant overlap between their own objectives and those of psychoanalysis. Usually, it is concluded that the Surrealists did not understand psychoanalysis at all, but it would be more correct to say that what they sometimes understood best was Freud's subversive logic.

What placed Surrealists on the path of automatism was "the dream," a phenomenon universal throughout time and space. Virtually all civilizations have recognized dreams to be extraordinarily important, maintaining that they contain answers to the most crucial questions. At the dawn of the twentieth century, Freud irrefutably established that dreams were the fulfillment of unconscious desires. Since it is not possible for us to dream as much as we would like, much less choose the content of our dreams, Surrealism perfected a method to help fulfill, as did dreams, our unconscious desires. This method is automatism, and it inspired an abundance of techniques: automatic writing, automatic drawing, automatic painting, automatic sculpture (already advocated by the playwright

August Strindberg in 1894), as well as games like exquisite corpse (both with writing and drawing), plastic processes—collage, frottage (that is, rubbing), decalcomania (transfer), fumage (smoking), grattage (scraping), coulage (pouring)—the Surrealist object, the poem-object, etc.

There was never any question of replacing dreams with the various creations of automatism. Thus, in the first issues of *La Révolution surréaliste*, descriptions of dreams consistently alternated with automatic texts. The latter—like Masson's automatic drawings illustrating these issues—pertain to poetic and artistic expression, but dreams pertain to the lives of those who dreamed them. For the Surrealists, "real life," as Rimbaud defined it—that is, life shorn of the manifold absurdities and perversions imposed upon us by supposed "civilization"—was more important than any form of aesthetic expression, however exalting it may be. It is rather unusual for poets and artists to value life, everyday life, above what they write, paint, and sculpt. But this is a particular quality of the Surrealists, one that is too often neglected and that explains, for example, why their love affairs were as important to them as their work. Or one might say that their love affairs were part of their work.

While the Surrealists relished life, it was not reality that they celebrated but rather, as Breton wrote, "surreality": "All that I love, all that I think and feel, directs me to a particular philosophy of imminence according to which surreality is contained within reality itself, and is neither superior nor exterior to it. And vice versa, for the container is also the contents."[7] In this regard, the Surrealists were especially enthusiastic about those who most resisted the formulas represented in naturalist fiction (Zola, Dostoyevsky, Dos Passos) and the psychological novel (Proust, Joyce). Instead, they were advocates of "the marvelous": "Let us not mince words: the marvelous is always beautiful, anything marvelous is beautiful, in fact only the marvelous is beautiful."[8] For the Surrealists, the first examples of the marvelous were English Gothic romances, their favorites being Horace Walpole's *The Castle of Otranto* (1764), Ann Radcliffe's *Udolpho, or the Castle in the Pyrenees* (1794), Matthew Gregory Lewis's *The Monk* (1795), and Charles Robert Maturin's *Melmoth* (1820). Moreover, the Comte de Lautréamont's influential *Les Chants de Maldoror* (1869–70) stemmed directly from *Melmoth*. It is not surprising that the Surrealists delighted in the world of Leonora Carrington's paintings; she has been an eminent chatelaine of a manor where ghosts ride wood horses, goats hatch magic eggs, hyenas attend balls, white rabbits nibble on human flesh.

The quest for the marvelous can also be continued in everyday life, as was demonstrated by Breton in his theory of "objective chance," which one may consider simply as a search, as an attempt to explain daily manifestations of surreality. "The attention that on all occasions I have for my part strived to devote to certain troubling facts, to certain overwhelming coincidences in works like *Nadja* (1928), *Les Vases communicants* (1932), as well as in other, later communications, has had the effect of raising, with an altogether new sharpness, the problem of *objective chance*, in other words the kind of chance through which is still manifested very mysteriously for man a necessity that escapes him, although he experiences it as a vital necessity."[9]

In the absence of prejudice, and also with their characteristic incessant curiosity, Breton and his friends were not afraid to examine the esoteric in general and alchemy more specifically. This tendency, in fact, was present as early as the group's beginnings, deriving above all from the conviction, at the heart of the occult sciences, that a secret principle of analogy governs all relationships between the microcosm and the macrocosm, between mankind and the universe: "What is below is the same as what is above, and what is above is the same as what is below, in the creation of the miracles of a single thing."[10] (One finds an easy approximation of this notion in astrology, which holds that one's existence is entirely ruled by the astronomical position of moon, sun, and planets at the precise moment of one's birth). As Breton understood, this principle can be found in the mechanisms of metaphor, which is the foundation of true poetry and whose impact, in Romanticism as well as Symbolism, was reinforced by speculation on "correspondences": "As for the idea of a 'hieroglyphic' key to the world, it has preexisted more or less consciously in

all high poetry, which alone drives the principle of analogy and correspondence. Poets like Hugo, Nerval, Baudelaire, Rimbaud, thinkers like Fourier, share this idea with the occultists and also, probably, with most scientific inventors."[11]

Games of all kind figured prominently in the Surrealists' activities, and these games were closely tied to the questions the Surrealists raised with regard to analogy, metaphor, and the marvelous, as well as to the possibility of unchecked exchange. When written or drawn games were involved, everyone proceeded without knowledge of the contributions of the other participants, but this by no means precluded connections between them. The games were as amusing as they were surprising, as can be demonstrated here by a few examples chosen at random.

To begin, "exquisite corpses" from 1927

> The oyster from Senegal will eat the tricolor high tide
> The centipede, in love and frail, vies in wickedness with the languid cortege
> The headless stars, furious at being no more, turn in a circle at whose center is a film program folded and folded again.[12]

Examples of the game of "questions and answers" from 1928:

> Benjamin Péret: What is a magistrate?
> André Breton: A hoodlum, swine, and an idiot
>
> Péret: Why do dogs bark at the moon?
> Breton: Because factory smokestacks are red.[13]

Examples of "certain possibilities for the irrational embellishment of a city" from 1933 (the question asked being, "should one retain, move, alter, transform or eliminate" one of the indicated Paris monuments?):

> *The statue of Joan of Arc (rue de Rivoli)*: Give her a fake beard and replace her horse with an enormous pig (Maunce Henry)
> *The Sacré-Coeur*: Transform it into a tramway depot after painting it black and moving it to the Beauce (André Breton).
> *The Invalides*: Replace with a forest of aspens (Paul Eluard)
> *The Sainte-Chapelle*: Fill with sawdust (Tristan Tzara)
> *The statue of Clémenceau*: Destroy it and put in its place one of the gold public urinals of which Lenin speaks (Benjamin Péret)
> *The Panthéon*: Slice it down the middle and introduce a fifty-centimeter gap between the two halves (Tzara)[14]

Finally, surely the most extraordinary of all Surrealist games, although it made its appearance rather late, in 1953, was "the one in the other," which casts a startling light on the workings of metaphor. This is not a writing game. One player leaves and decides to be object *x*. Upon returning, he or she is told by the other players that he or she is to be object *y*. Then, he or she must describe himself as if object *y*, but in such a way that the other participants can discern that he or she is in fact object *x*. Once, when Wolfgang Paalen left and returned, for example, he was told he was *a chestnut tree*. He then declared, "I am *a chestnut tree* rising at the end of a branch that is generally associated with fire but that, this time, is associated with water. In good weather, I quickly move through the air where I have an ephemeral existence." At that moment, a player interrupted Paalen and said: "You are *a soap bubble*!"[15] Other examples: "I am *a large flat hat*, placed right on the ground, made of intertwining strips that stretch out and disappear at the horizon (Toyen). Answer: *crossroads*." "I am *a Bengal flame* of rose color that, when lit, turns the shadow of anyone contemplating it upside-down (Robert Benayoun). Answer: *Lewis Carroll*."[16]

More generally, humor played an extremely important role in Surrealism, to the extent that Breton edited an anthology of black humor in June 1940, at the precise moment—an epitome of black humor—when France was being invaded by the Nazis.[17] Breton's introduction clarifies the notion of humor in light of a shrewd text by Freud published in 1930, and the anthology begins with excerpts from Swift and Georg Christoph Lichtenberg before touching on Thomas de Quincey,

O Henry, Lewis Carroll, John Millington Synge, and a few others, including Alfred Jarry, Raymond Roussel, and Kafka, as well as Surrealists proper—Duchamp, Arp, Alberto Savinio, Jacques Vaché, Péret, Jacques Rigaut, Jacques Prévert, Dalí, Jean Ferry, Leonora Carrington, Gisèle Prassinos, and Jean-Pierre Duprey—for example:

> Among our items of lazy hardware we recommend the faucet that stops running when no one is listening to it
>
> Baggage physics: Calculate the difference between the volumes of air displaced by a clean shirt (ironed and folded) and the same shirt when it's dirty
>
> Must we react against the laziness of railroad tracks between two passing trains?
> —Marcel Duchamp[17]

> the nightingale brother of the sphinx
> waters stomachs hearts brains intestines
> in other words lilies roses carnations lilacs
>
> (le rossignol frère du sphinx
> arrose des estomacs des coeurs des cerveaux des tripes
> c'est-à-dire des lys des roses des oeillets des lilas)
> —Jean Arp[18]

> I object to being killed in wartime
> —Jacques Vaché[19]

> Meanwhile the great fight pitting carbon against shoes
> will end only with the triumph of starfish
> brushing their teeth with a closed-eye currant candle
> like a volcano contemplating its sperm
> en route to the sea
> and despite the scorpions that commit suicide between its flames
> doesn't hesitate to massacre a few dozen grandmothers' breasts and railroad signals
> that will so easily become cinders for eiderdowns
> agitated by convulsive jolts in the manner of blossoming hawthorn
>
> (Cependant la grande lutte qui oppose le charbon aux souliers
> ne se terminera que par la victoire des étoiles de mer
> qui se brossent les dents avec un cierge de groseille
> aux yeux clos
> comme un volcan qui contemple son sperme
> en route vers la mer
> et malgré les scorpions qui se suicident entre ses flammes
> n'hésite pas à massacrer quelques douzaines de seins de grands-mères ou de signaux de chemin de fer
> qui deviendront si facilement du mâchefer pour édredons
> agités de soubresauts convulsifs à la manière des aubépines en fleurs.)
> —Benjamin Péret

With regard to humor, Surrealism did not fail to appropriate past allusions, even though some emerged rather late; doubtless, the most extreme example would be that of Charles Fourier, whose extraordinary genius was not fully appreciated by Breton until his American exile. This matters little in the end, for Surrealism sought to assure its own existence before looking for friends in the history of art, thought, and literature. Nonetheless, if only in the name of honesty, Breton indicated encounters that interested him, doing so as early as 1924 with his famous list in *Manifeste du surréalisme*:

> Swift is surrealist in wickedness
> Sade is surrealist in sad sm
> Châteaubriand is surrealist in exoticism
> Victor Hugo is surrealist when he is not idiotic
> Poe is surrealist in adventure
> Baudelaire is surrealist in moral doctrine
> Rimbaud is surrealist in the practice of life and elsewhere
> Mallarmé is surrealist in confidence
> Jarry is surrealist in absinthe
> Vaché is surrealist in me

In 1932, Breton published an expanded version of this list with the following additions:

Heraclitus is surrealist in dialectic
Flamel is surrealist in the night of gold
Uccello is surrealist in the free-for-all fight
Radcliffe is surrealist in the landscape
Monk Lewis is surrealist in beauty of evil
Maturin is surrealist in despair
Carroll is surrealist in nonsense
Gustave Moreau is surrealist in fascination
Seurat is surrealist in the drawing
Picasso is surrealist in Cubism
Duchamp is surrealist in the games
Mack Sennett is a surrealist in movement
The Postman Cheval is surrealist in architecture

As the list's chronological parameters extend from the sixth century B.C. (Heraclitus) to the twentieth century, one is tempted to make it still longer and richer, however randomly. One may add.

Vasily Kandinsky is surrealist in inner bedazzlement
Georgia O'Keeffe is surrealist in tranquil ecstasy
Francis Picabia is surrealist in versatility
W. C. Fields is surrealist in catastrophe
The Marx Brothers are surrealists in sabotage
Arshile Gorky is surrealist in nostalgia
Henri Michaux is surrealist in drive
John Cage is surrealist in silence
Jackson Pollock is surrealist in dripping
Mark Rothko is surrealist in mystical illumination
Francis Bacon is surrealist in the difficulty of being
Robert Rauschenberg is surrealist in Combine painting
Claes Oldenburg is surrealist in virile protest

Translated, from the French, by John Goodman and Molly Stevens

1. André Breton, interview by José M. Valverde, *Correo literario* (September 1950); reprinted in Breton, *Entretiens* (Paris: Gallimard, 1952), p. 281
2. Breton, *Second manifeste du surréalisme* (1930), in vol. 1 of Breton, *Oeuvres complètes*, Bibliothèque de la Pléiade (Paris: Gallimard, 1988), p. 785
3. Paul Eluard, *Mourir de ne pas mourir* (1924), cited in Jean-Louis Bédouin, *La Poésie surréaliste* (Paris: Seghers, 1964), p. 164
4. Robert Desnos, "A la mystérieuse," *La Révolution surréaliste*, no. 7 (June 15, 1926), p. 10
5. Benjamin Péret, "Je sublime" (1936), in vol. 2 of Péret, *Oeuvres complètes* (Paris: Losfeld, 1971), p. 124
6. Aimé Césaire, *Cahier d'un retour au pays natal* (Paris: Bordas, 1947), p. 58
7. Breton, *Le Surréalisme et la peinture* (Paris: Gallimard, 1928; 1965), p. 46
8. Breton, *Manifeste du surréalisme* (1924), in vol. 1 of Breton, *Oeuvres complètes*, p. 319
9. Breton, *Position politique du surréalisme* (1935), in vol. 2 of Breton, *Oeuvres complètes*, Bibliothèque de la Pléiade (Paris: Gallimard, 1992), p. 485
10. Ninth-century Arab text, cited, as *La Table d'émeraude*, in José Pierre, *L'Univers surréaliste* (Paris: Somogy, 1983), p. 13.
11. Breton, interview by Claudine Chonez, *La Gazette des lettres*, July 31, 1948; reprinted in Breton, *Entretiens*, p. 267
12. *La Révolution surréaliste*, nos. 9–10 (October 1, 1927), pp. 11 and 24
13. *Les Jeux surréalistes* (Paris: Gallimard, 1995), pp. 61–62
14. Ibid., pp. 95–100.
15. Breton, "L'Un dans l'autre," in *Perspective cavalière* (Paris: Gallimard, 1970), pp. 59–60
16. Ibid.
17. Breton, ed., *Anthologie de l'humour noir* (Paris: Sagittaire, 1940; 1950).
18. Ibid., pp. 281–83
19. Ibid., p. 288
20. Ibid., p. 296
21. Ibid., p. 307
22. Breton, *Manifeste du surrealisme*, p. 329
23. Breton, "Surrealism, Yesterday Today and Tomorrow," *This Quarter* (September 1932) cited in Marguerite Bonnet, *Andre Breton: Naissance de l'aventure surrealiste* (Paris: Jose Corti, 1975), p. 23, note 95

Painting

Automatism in Painting by José Pierre

a) The first condition was to create emptiness. Free the mind of all apparent ties
Enter into a trance-like state
b) Surrender to inner tumult
c) Write with rapidity

Once these preparations were made, my fingers gave birth to involuntary figures, most often troubling, disquieting, *indescribable*

The slightest reflection broke the spell. There could also result nothing but scribbles
—André Masson[1]

With the distance of time, it is possible to distinguish between three different types of automatism: mechanical automatism, rhythmic automatism, and visionary automatism.

What distinguishes mechanical automatism from rhythmic automatism is the limited magnitude of the mechanical gestures involved when producing frottages (that is, rubbings), decalcomanias (transfers), fumages (smokings), grattages (scrapings), and coulages (pourings).[2] The gestures require neither a particular state of intellectual concentration nor psychological tension of any kind, nor do they demand that the slightest attention be paid to the results obtained. They are comparable to those doodles we scribble when talking on the telephone, or when listening during a business meeting or a professor's lecture.

Rhythmic automatism, in contrast, involves total mobilization of the painter's mind and body. Thus, depending on the particular case and time, this type has been called, for example, "action painting" and "gestural painting." This, however, does not make rhythmic automatism into a boxing match. Not at all! Harold Rosenberg, in fact, emphasized the utterly feminine delicacy of Jackson Pollock's "drippings." (This observation, of course, does not apply to Willem de Kooning's gestures.) In reality, in rhythmic automatism, the body is completely at the service of the mind; the hand holding the brush or the object functioning as a brush is as reliable and precise as the needles of the electrocardiograph and the seismograph, which register heartbeats and the slightest of tremors. The hand blindly obeys the "dictates of the unconscious"; it is this that qualifies the method as automatism.

Indeed, for there to be automatism, the hand must obey. But this will depend on the painter's temperament, on his or her state of mind when approaching the canvas, on metaphysical or trivial ulterior motives, and, above all, on the aesthetic instinct that is never dormant in a skilled artist. Furthermore, the artist will be inclined to rectify what he or she considers to be the inadequacies of overly spontaneous inspiration. In truth, few artists completely trust this "automatic pilot," even if they feign having delegated all responsibility to it. Nonetheless, this is what is interesting about rhythmic automatism: the attempt to achieve total sincerity while always coming up against insincerity. In rare cases, it has yielded masterpieces, by Jean Arp, Oscar Domínguez, Arshile Gorky, Vasily Kandinsky, André Masson, Matta, Joan Miró, Wolfgang Paalen, Pollock, Yves Tanguy, and a few others.

In 1939, on the eve of World War II, André Breton hailed the emergence of a rhythmic automatism that he called "absolute automatism," which appeared in the work of three newcomers: Esteban Francés, Gordon Onslow-Ford, and Matta. Shortly before them, Domínguez, Stanley William

Hayter, and Paalen had offered revolutionary initiatives in this direction. Soon—with the war causing the prophets of "absolute automatism" to scatter across the New World (except for Domínguez)—the foundations were in place for the birth and growth of the Abstract Expressionists in the United States and of Les Automatistes in Quebec. Thus, rhythmic automatism expanded internationally and continued to do so for several years after the war.

Visionary automatism, as its name suggests, only transpires as a second phase, the hand of the artist faithfully transcribing images onto the canvas that, during the first phase, had formed in the mind. For artists working in this mode, it is not, as has too often been said, simply a matter of painting dreams. Rather, it is a matter of gradually transcribing a kind of hallucination that is sufficiently present and compelling to permit transcription. The way the images are obtained is rarer and harder to define than the way images are obtained with rhythmic automatism. Nonetheless, it seems that this was essentially the method used by Le Douanier Rousseau, most of the time, and by Giorgio de Chirico, during all of his inspired Metaphysical period. Something of the same quality of transcribed hallucinations infuses the collages of Max Ernst and certain pieces by Salvador Dalí; in these works, the pressure of *authentic* fantasy has more influence (which is rather rare in Dalí's case) than the concern to please or even to surprise. Toyen also worked in this spirit.

Many artists tried to combine the contradictory demands of two or even three of the types of automatism; the most notable examples would be Ernst and, to an even greater extent, Dalí. In addition, other artists made attempts to reconcile intentional aims with procedures stemming from the "dictates of the unconscious." As an example of these attempts, one could cite Marcel Duchamp's famous *The Bride Stripped Bare by Her Bachelors, Even* (*The Large Glass*, 1915–23), in which the artist's primary obsession—"the loss of virginity" or "passage from Virgin to Bride"—is exposed to a genuine bombardment of playful suggestions attributed to chance. But, as Breton wrote in a catalogue for Peggy Guggenheim's gallery Art of This Century, "It is possible, I agree, for *Automatism* to enter into the composition of a painting or a poem with a certain degree of premeditation, there is a grave risk, however, that a work of art will move out of the Surrealist orbit unless, *underground* at least, there flows a current of *Automatism*."[3]

One must also remember that, in Surrealist painting, automatism is constantly confronted with the exterior model, in other words, with the object. It is here that the portals leading to the realm of René Magritte open wide.

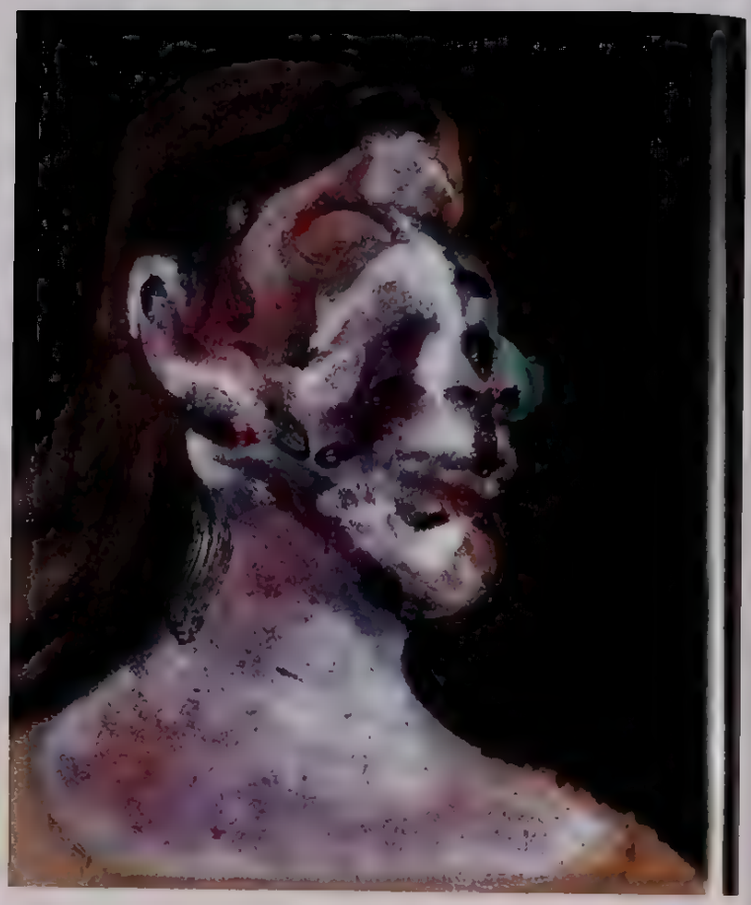
Translated, from the French, by John Goodman and Molly Stevens

1. Cited in Hubert Juin, *André Masson* (Paris: Le Musée de Poche, 1963), unpaginated. Masson is referring to the automatic drawings that were published in the first issues of *La Révolution surréaliste*.
2. The Surrealists often used these forms of mechanical automatism to make "drawings."
3. André Breton, "Genesis and Perspective of Surrealism," in *Art of This Century: Objects–Drawings–Photographs, Paintings–Sculpture–Collages, 1910 to 1942*, ed. Peggy Guggenheim (New York: Art of This Century, 1942), p. 21.

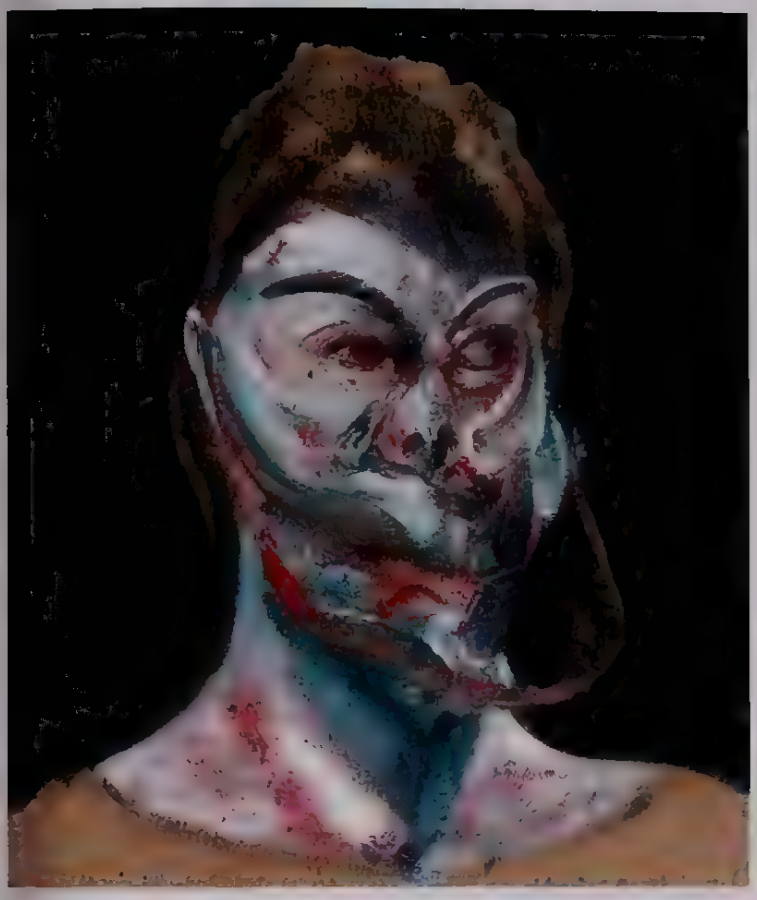
Jean Arp
Francis Bacon
Enrico Baj
Maurice Baskine
Hans Bellmer

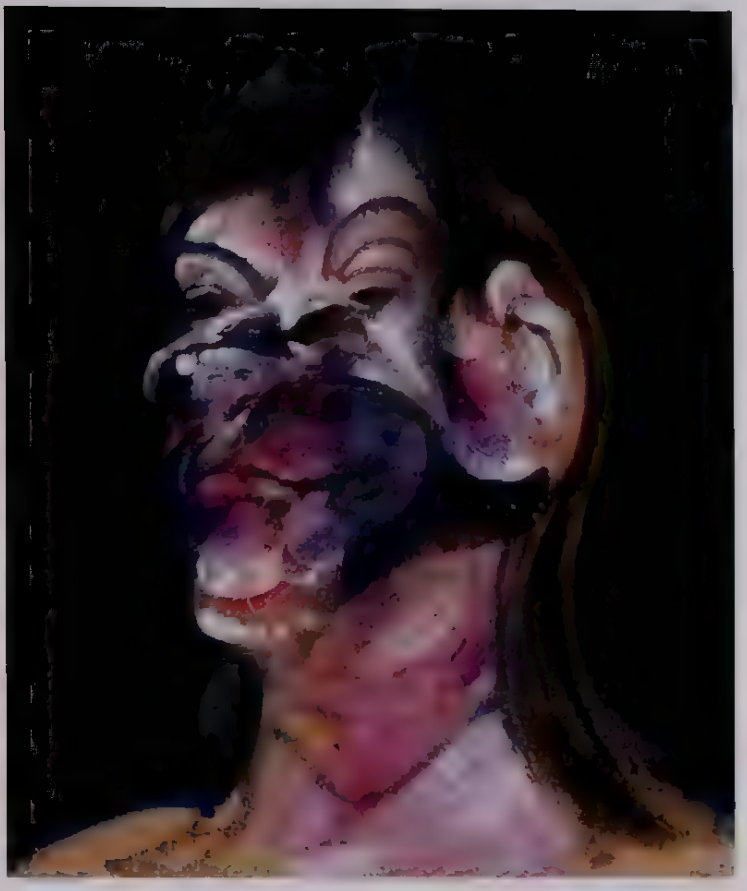
1 Jean Arp *Dancer (Danseuse)*, 1923-24 String and oil on canvas, 48 5 × 38 cm

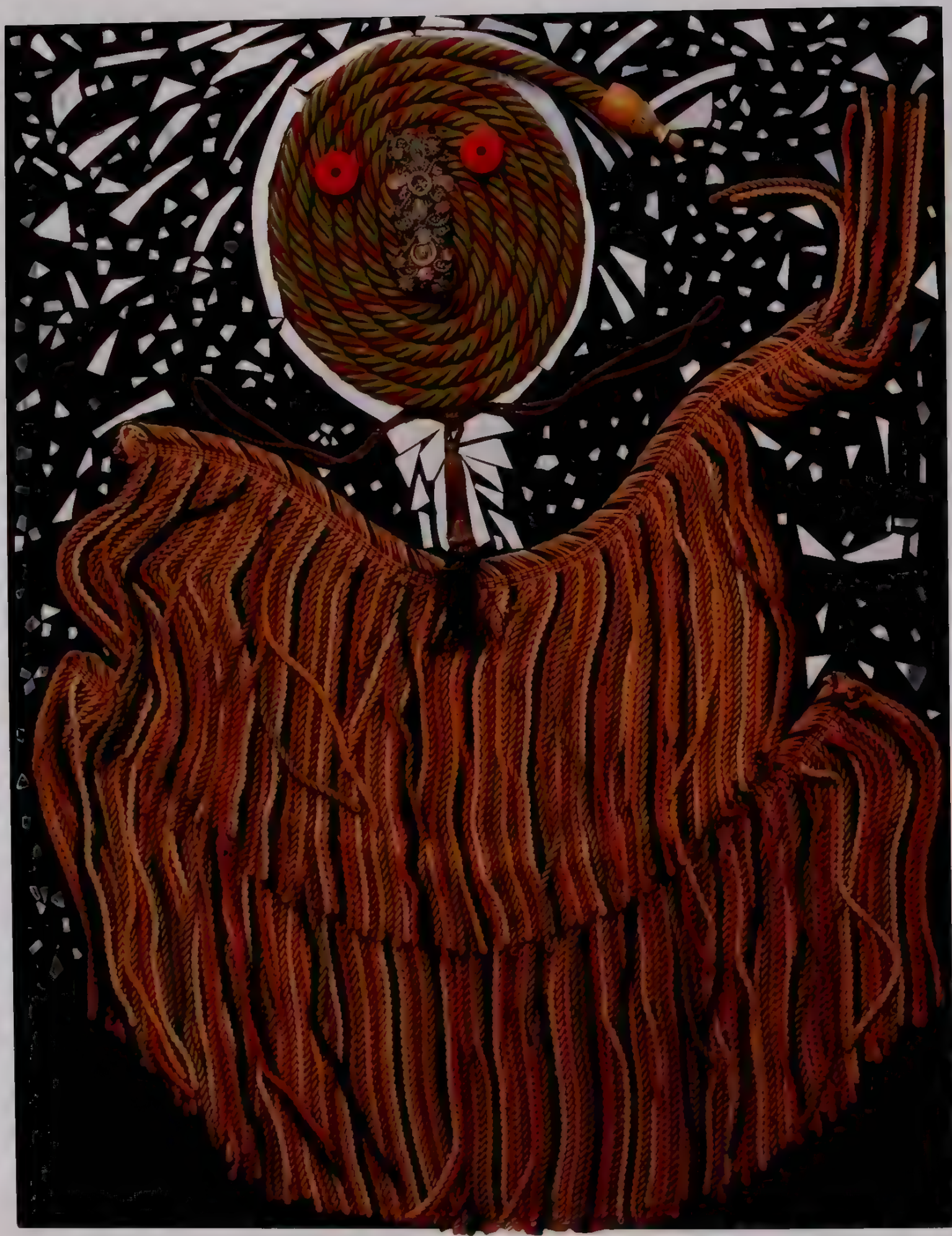
2.1–.9. Jean Arp *Arp 63* (Paris, 1963), an album of nine sheets. Lithograph and watercolor, 38.9 x 29.4 cm each



3 Francis Bacon *Triptych of Henrietta Moraes*, 1966 Oil on canvas, three panels, 35 x 30 cm each

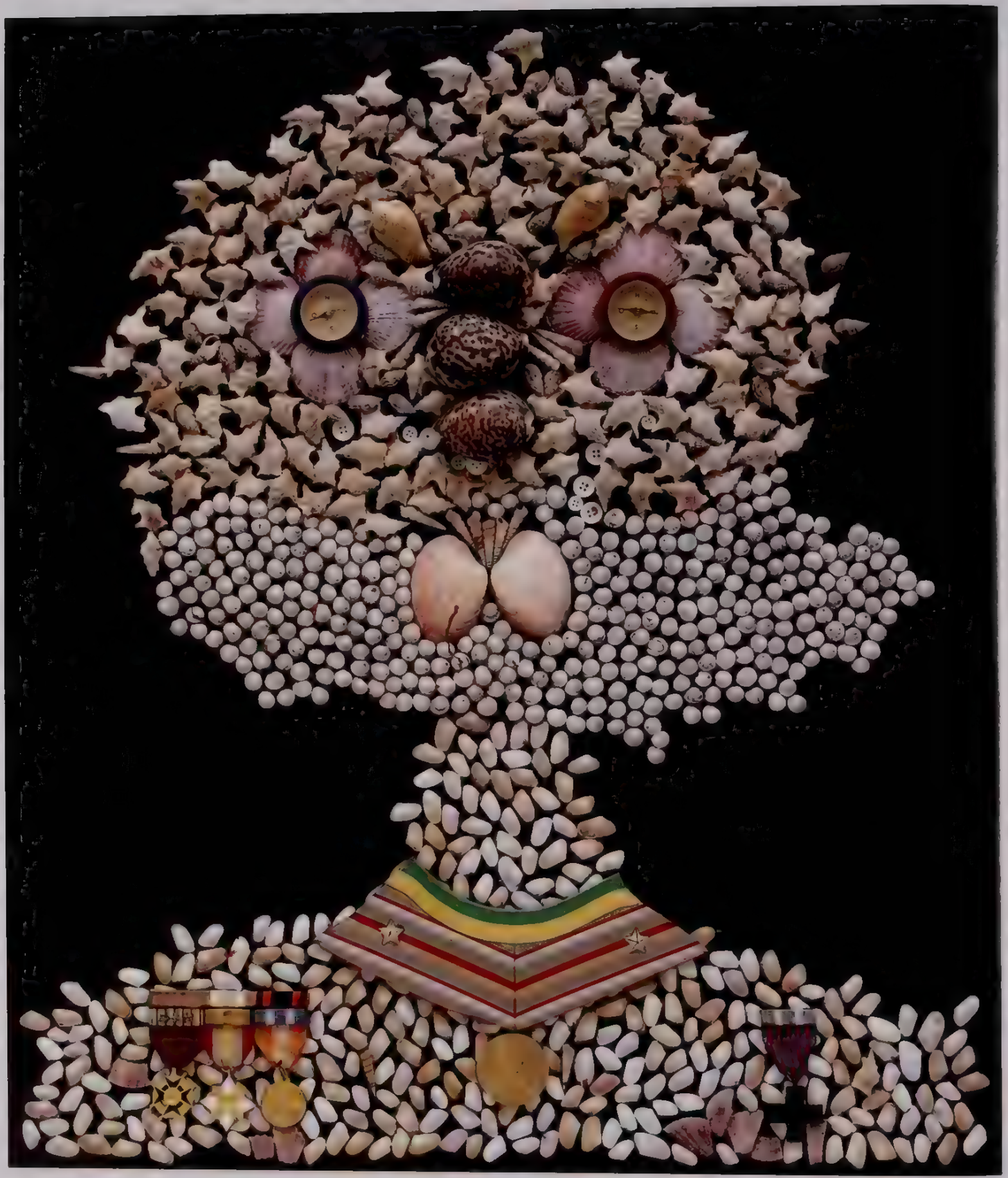






4. Enrico Baj *Marie de Rohan, duchesse de Chevreuse*, 1975. Mixed media on panel, 147 x 115 cm

5. Enrico Baj *Boogie-Woogie*, 1956 Oil and collage on canvas, 80 x 60 cm



6 Enrico Baj *Horatius Nelson, duc de Bronte*, 1972. Mixed media on panel, 80 x 70 cm.

7. Maurice Baskine *Dialogue with the Invisible* (*Dialogue avec l'invisible*), 1960. Oil on panel, 114 x 87 5 cm

BASKINE
60

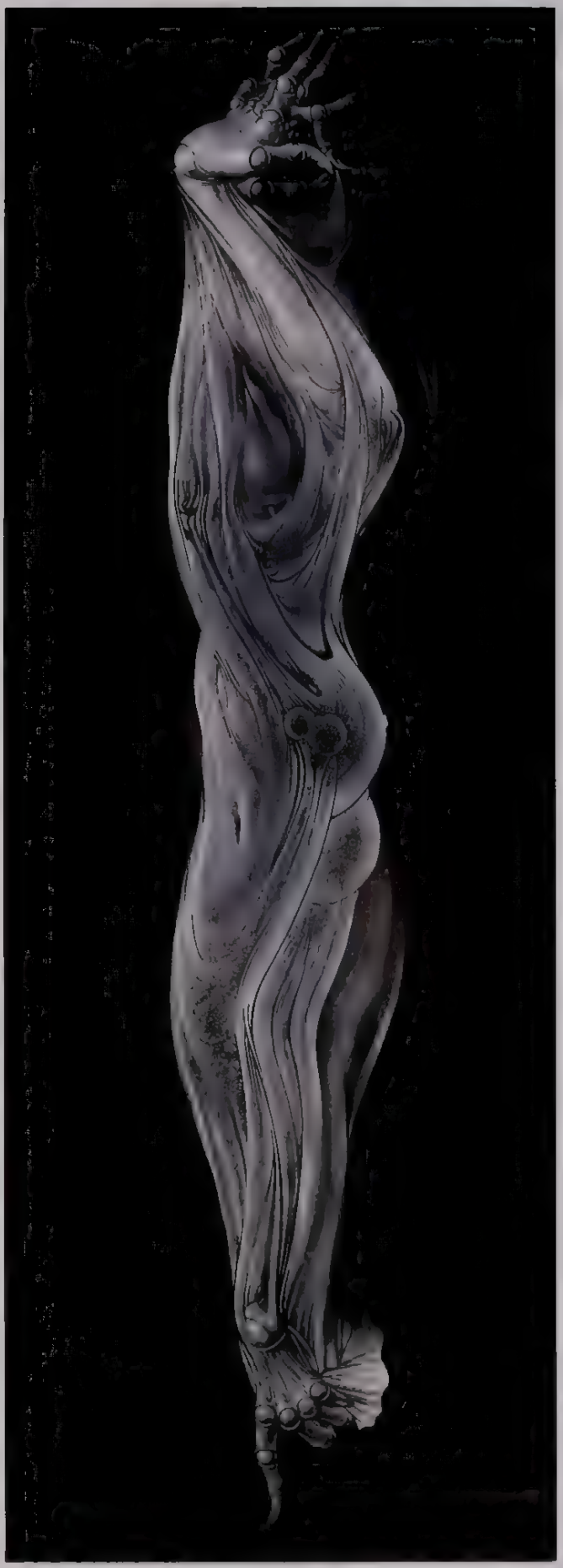
8 Hans Bellmer *Untitled*, 1939. Gouache on paper, 10.5 x 6 cm

9. Hans Bellmer *A Thousand Girls (Les Mille Filles)*, 1950. Gouache and pencil on cardboard, 50 x 28 cm

pages 58–59: 10. Hans Bellmer *Double Cephalopod (Self-Portrait with Unica Zürn) (Céphalopode à deux [Autoportrait avec Unica Zürn])*, 1955. Oil and collage on canvas, 53 x 81 cm

11 Hans Bellmer *The Worm-Eaten and the Pleated* (*Le Vermoulu et le plissé*), 1942. Gouache on board, 40 x 33 cm

12. Hans Bellmer *Tour menthe poivrée à la louange des petites filles goulues*, 1942. Oil on canvas, 97.5 x 89 cm



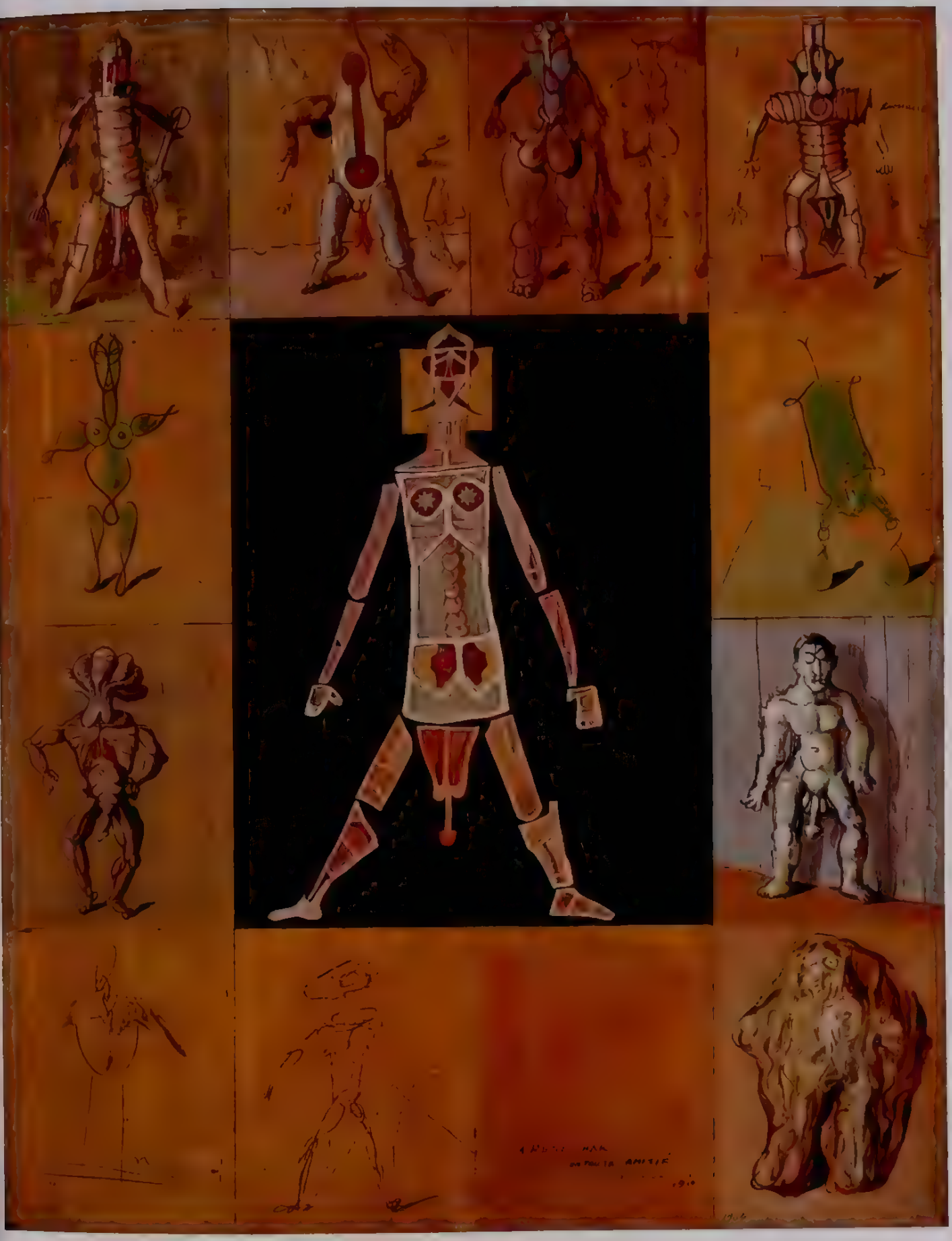
13. Hans Bellmer *Legs and Feet (Jambes et pieds)*, 1942. Oil on board, 47.5 x 26.5 cm

14. Hans Bellmer *Hands and Arms (Mains et bras)*, 1950. Gouache on linen, 118 x 43 cm

15. Hans Bellmer *The Striped Stockings (Les Bas rayés)*, 1959. Oil on wood, 100 x 100 cm

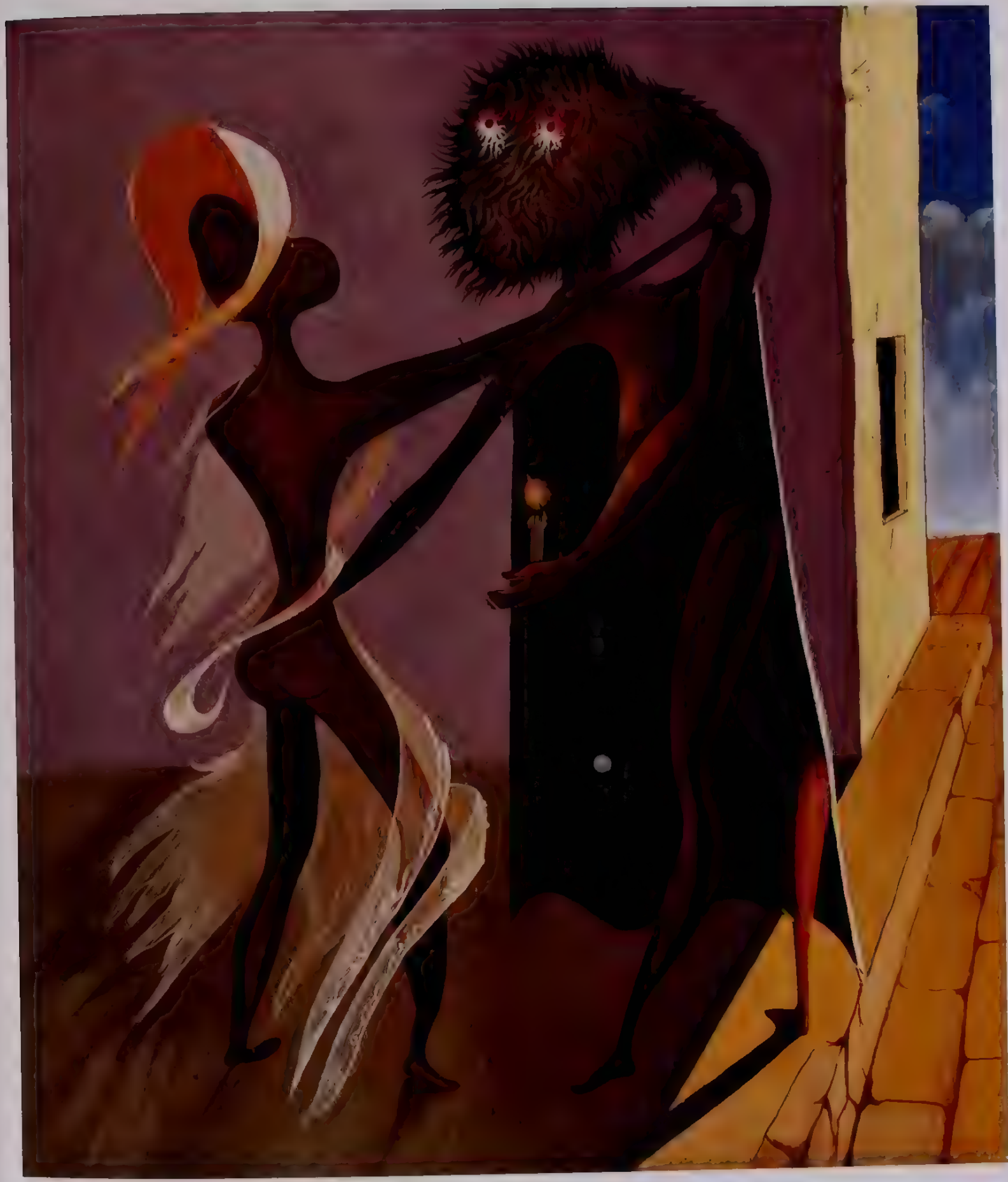
following two pages: 16. Hans Bellmer *Portrait of Wifredo Lam (Portrait de Wifredo Lam)*, 1958. Gouache on paper, 60.6 x 48 cm

Victor Brauner



17. Victor Brauner *Untitled*, 1934 Oil on panel, 45 x 35 cm.

18 Victor Brauner *Mad Madness (Folie folle)*, 1937. Oil on wood, 29.2 x 21.2 cm



19. Victor Brauner *Fiancée of the Night* (*La Fiancée de la nuit*), 1937. Oil on panel, 24.5 x 21.7 cm

20 Victor Brauner *Untitled*, 1938. Oil on canvas, 57 1 x 69 2 cm

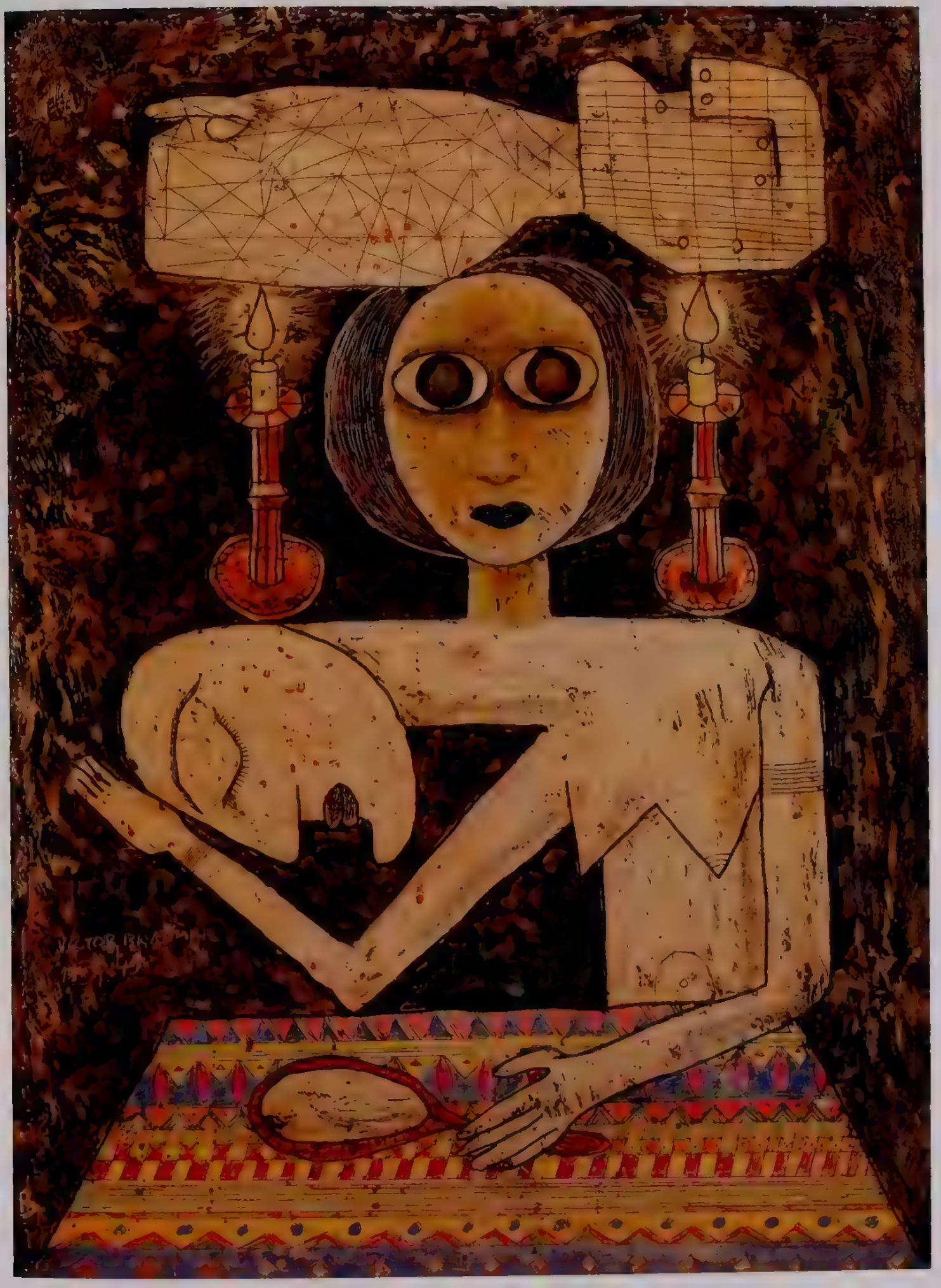
21. Victor Brauner *At Dusk (Au crépuscule)*, 1938 Oil on canvas, 71.5 x 90 cm

22. Victor Brauner *Birth of Subject Matter (Naissance de la matière)*, 1940. Oil on canvas, 195 x 130 cm

23. Victor Brauner *Bury Your Arms (Enterrez vos armes)*, 1942. Oil on canvas, 54 x 72 cm

24 Victor Brauner *Haunted House (Maison hantée)*, 1947. Oil on canvas, 73 x 92 cm

25 Victor Brauner *Mirror of the Uncreated (Miroir de l'incrée)*, September 15, 1945 Wax, watercolor, and ink on paper, mounted on canvas, 77 x 56.5 cm



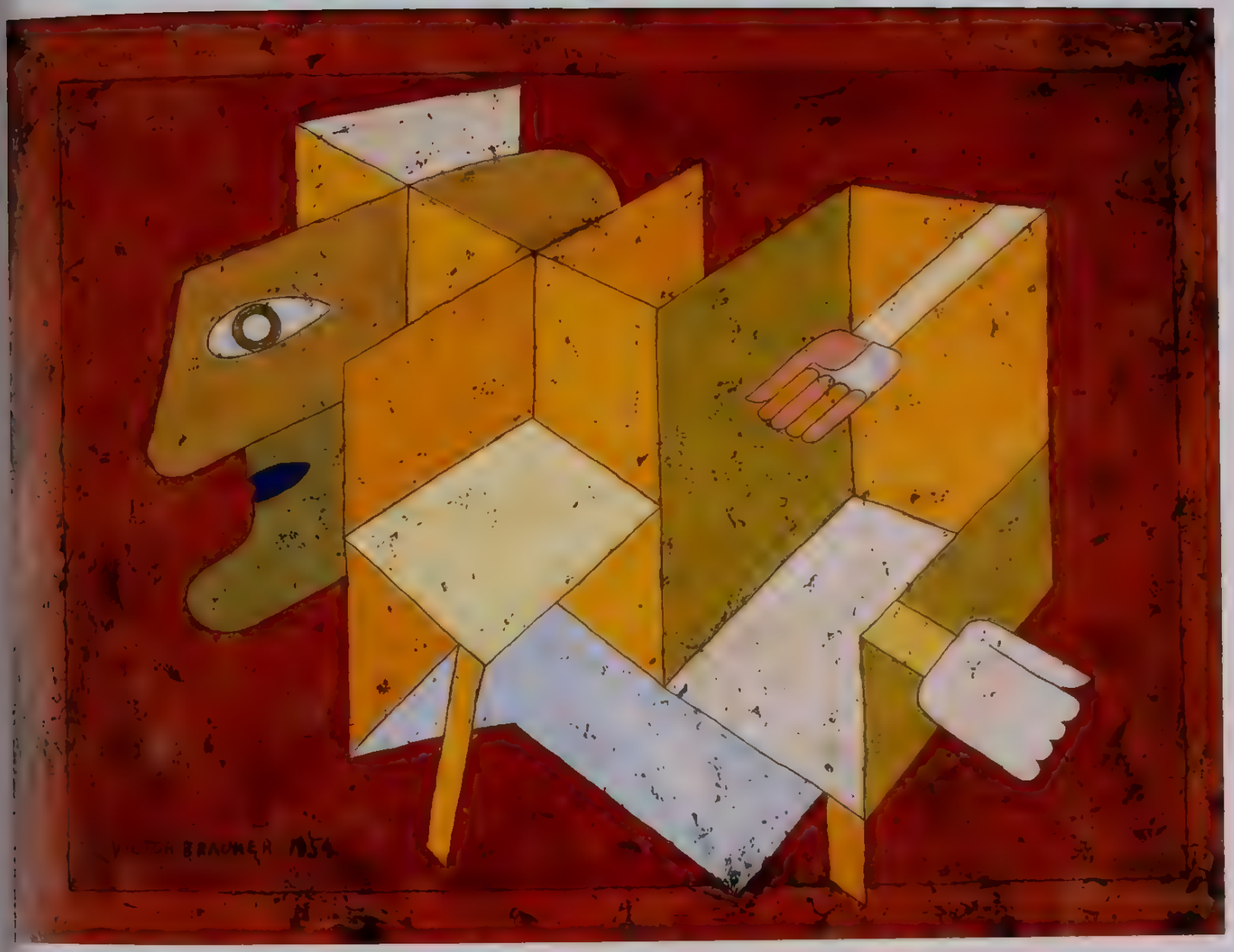
26. Victor Brauner *Seventh Sense* (*Septième sens*), June 2, 1948. Wax on panel, 50 x 70 cm

27. Victor Brauner *Fnca la peur*, 1950. Oil and wax on board, 68 x 83.5 cm.

28 Victor Brauner *Retracted and Refracted Being, Spied on by Its Conscience (Être rétracte et refracté espionne par sa conscience)* 1951 Oil on canvas, 65 x 54 cm

29. Victor Brauner *Dédoublement végétal*, 1955. Oil on canvas, 64.1 x 52.7 cm

30. Victor Brauner *Untitled*, 1954. Wax on paper, 51.4 x 75.5 cm



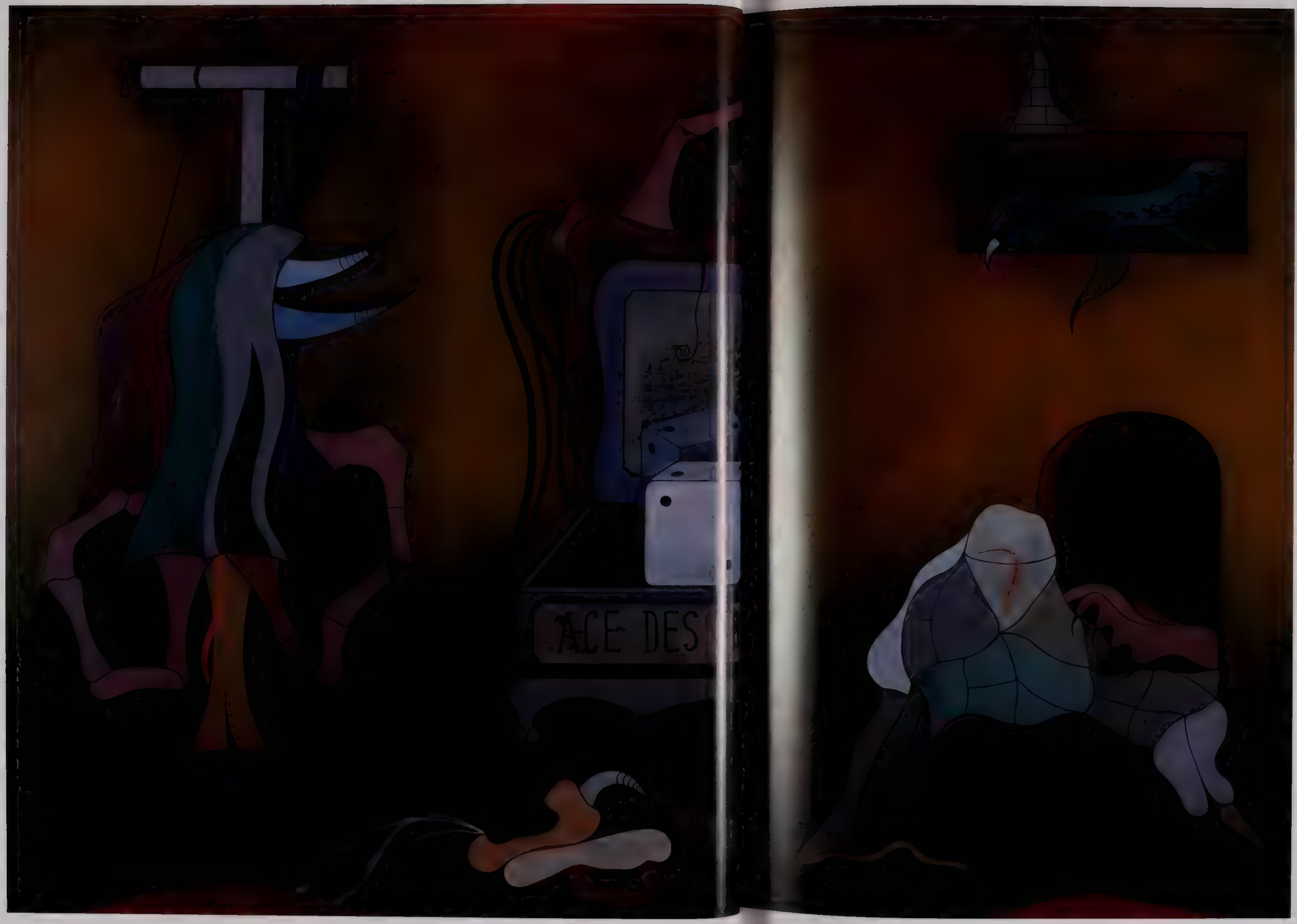
31 Victor Brauner *Box of Surprises* (*La Boîte à surprises*), 1954. Encaustic on paper, 55.9 x 73.7 cm

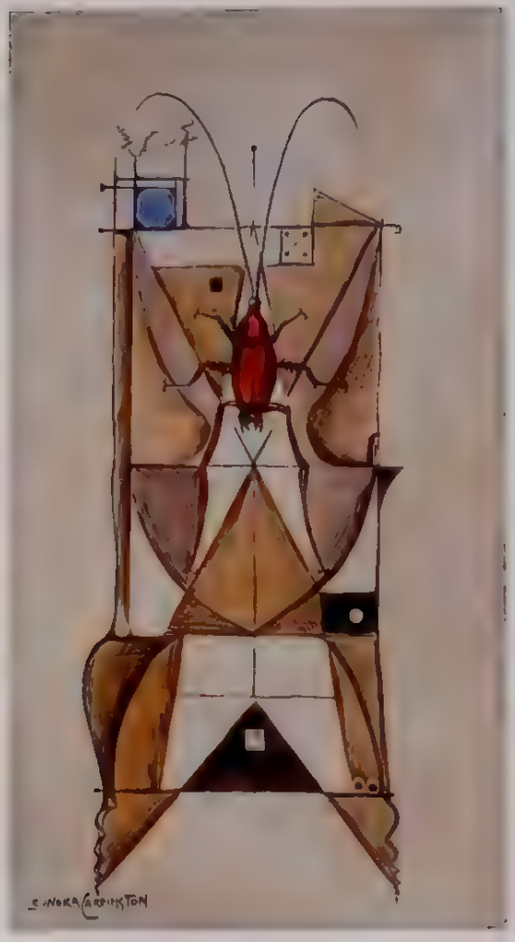
following two pages: 32. Victor Brauner *Shapes and Countershapes* (*Formes et contreformes*), 1958. Oil on canvas, 73 x 92 cm

V.B. VI. 1958.

Jorge Camacho
Leonora Carrington
Heriberto Cogollo

33. Jorge Camacho *Duplicate (Duplicata)*, 1965. Oil on canvas, 81 x 64 cm
pages 86–87 34 Jorge Camacho *L'Ace des TR*, 1967 Oil on canvas, 128 x 194 cm


ACE DES


LEONORA CARRINGTON

XI

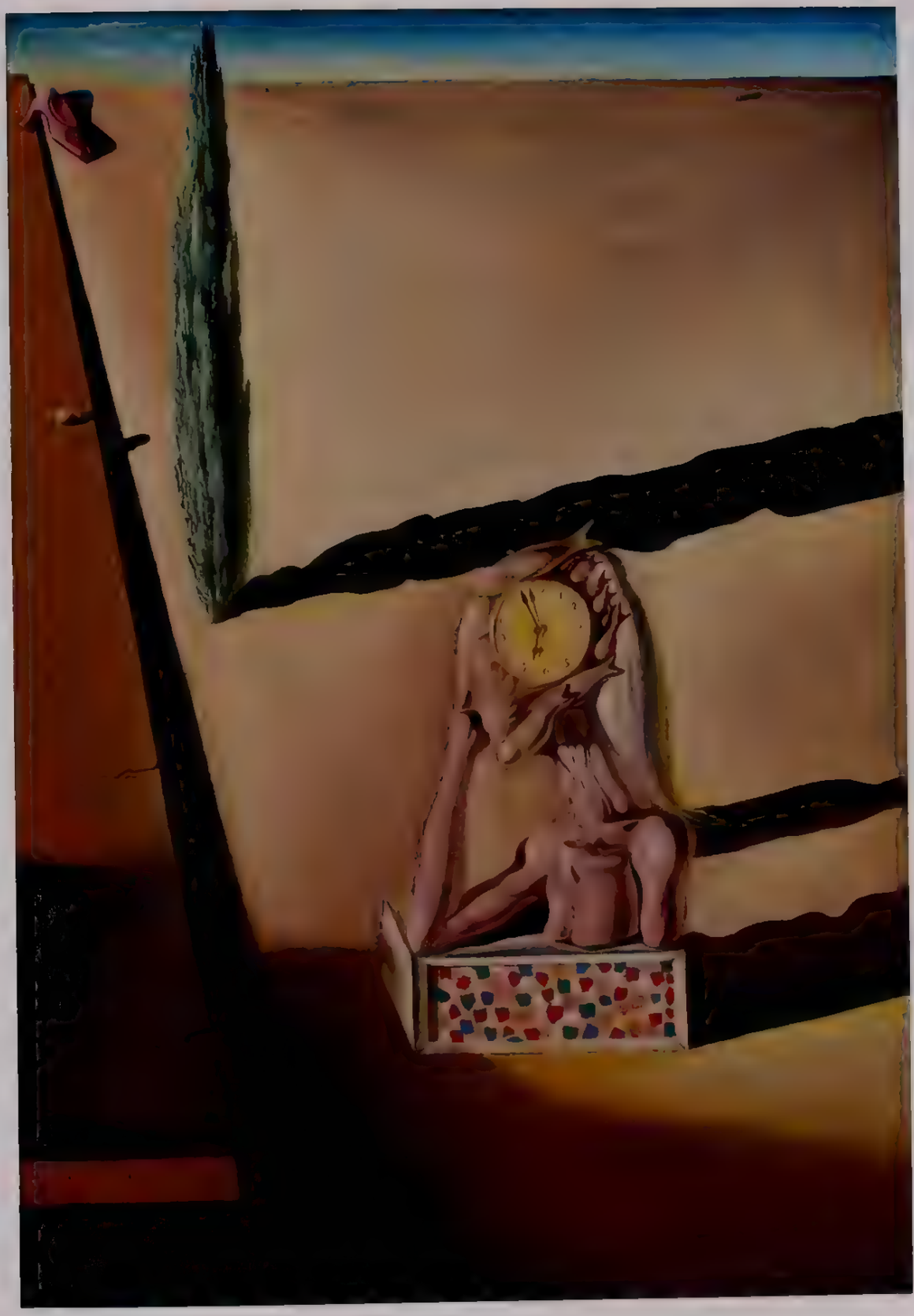
35.1–7. Leonora Carrington *Untitled*, 1969. Gouache on vellum, seven sheets, 31.8 x 17.5 cm each

36. Leonora Carrington *Solve Me (Devinez-moi)*, 1957. Varnished gouache on board, 12.1 x 8.3 cm

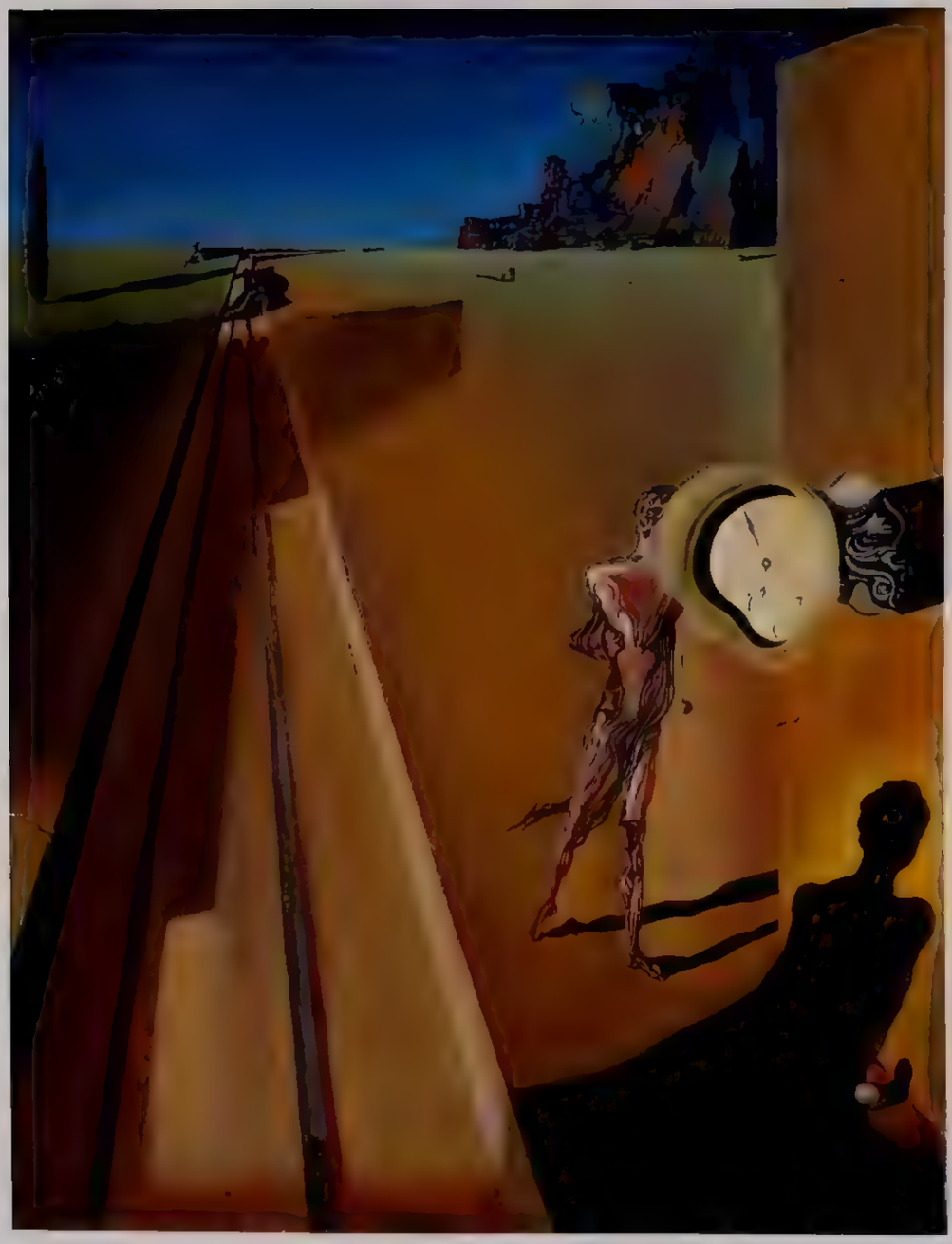
37. Leonora Carrington *Solar Megalomania*, 1957. Varnished gouache on board, 12.1 x 8.3 cm

38 Heriberto Cogollo *The Nostalgic Man's Crisis* (*La Crise du nostalgique*), February 1973 Oil and ink on canvas, 130 x 98 cm

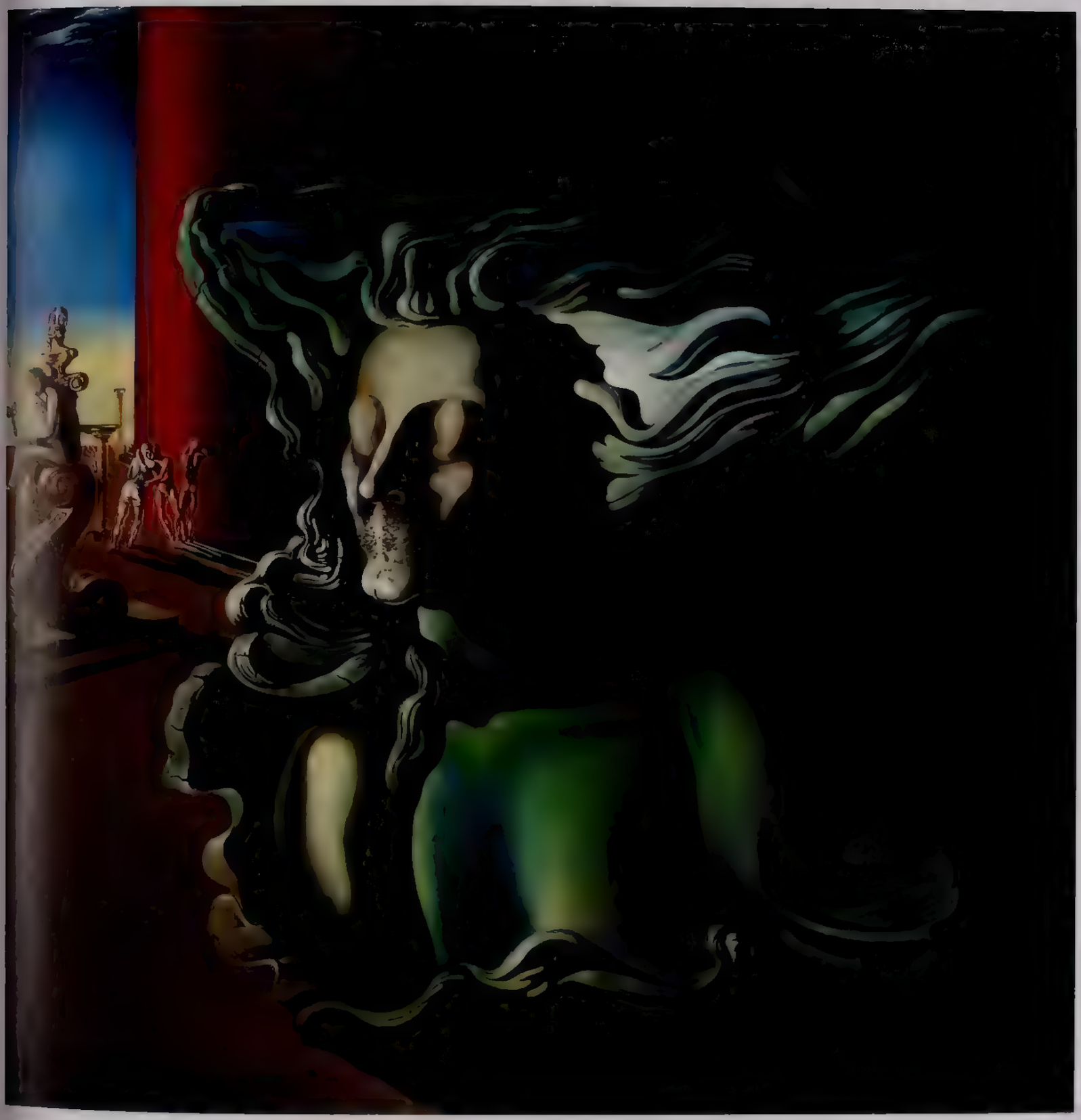
Salvador Dalí



39. Salvador Dalí *The Fish-Woman (La Femme poisson)*, 1930. Oil on canvas, 26.5 x 18.5 cm



40. Salvador Dalí *Premature Ossification of a Railway Station* (*Ossification prématurée d'une gare*), 1930. Oil on canvas, 31.5 x 27 cm



41. Salvador Dalí *The Dream (Le Rêve)*, 1931. Oil on canvas, 96 x 96 cm

42. Salvador Dalí *Solitude, Anthropomorphic Echo (Solitude, l'écho anthropomorphe)*, 1931. Oil on canvas, 36 x 26 cm

43. Salvador Dalí *Symbiosis of a Head of Seashells (Symbiose de la tête aux coquillages)*, 1931. Oil on canvas, 35 x 27 cm

44. Salvador Dalí *The Mysterious Sources of Harmony* (*Les Sources mystérieuses de l'harmonie*), 1934. Oil on canvas, 54.6 x 45.7 cm

45. Salvador Dalí *Surrealist Objects, Gauges of Instantaneous Memor*
(*Objets surréalistes indicateurs de la mémoire instantanée*), 1932. Oil on canvas, 75 x 63 cm

46. Salvador Dalí *The Hour of the Cracked Face* (*L'Heure du visage craquelé*), 1934. Oil on canvas, 62 x 47 cm

47. Salvador Dalí *The Feeling of Becoming* (*Le Sentiment du devenir*), 1931. Oil on canvas, 35 2 x 27.3 cm

48 Salvador Dalí *The Knight and the Tower (Le Cavalier et la tour)*, 1932. Oil on panel, 18 x 13.8 cm

49. Salvador Dalí *The Dream Approaches (Le Rêve approche)*, 1932–33. Oil on canvas, 65.1 x 54.3 cm

50 Salvador Dalí *The Phantom Cart (La Charrette fantôme)*, 1933 Oil on wood, 19 x 24 1 cm

51. Salvador Dalí *Enigmatic Elements in a Landscape (Eléments énigmatiques dans un paysage)*, 1934. Oil on panel, 61.5 x 58 5 cm

52. Salvador Dalí *Mediumnistic-Paranoiac Image (Image médiumnique-paranoïaque)*, 1935. Oil on panel, 19 x 22.8 cm

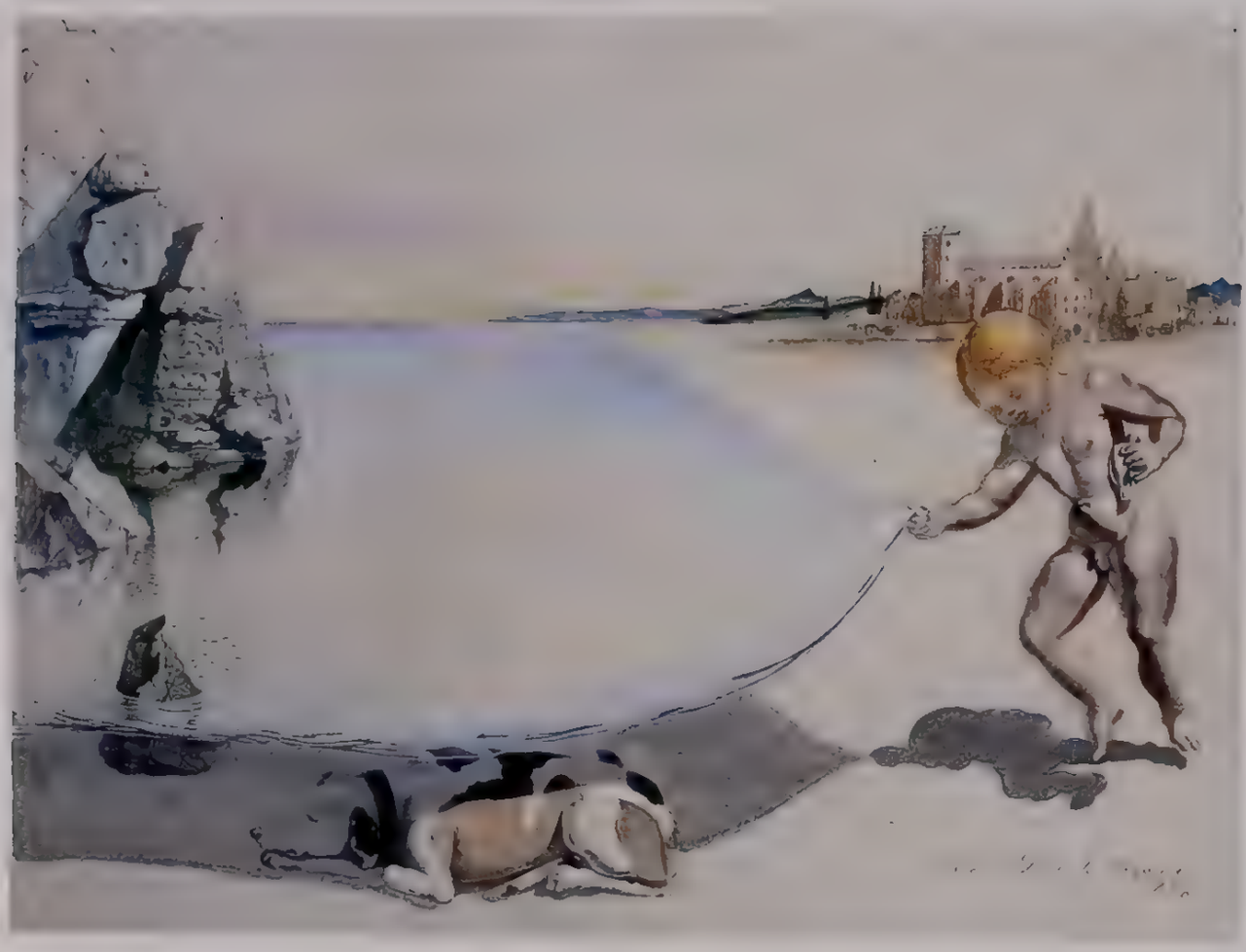
53. Salvador Dali *White Calm (Calme blanc)*, 1936. Oil on panel, 41 x 33 cm

54. Salvador Dali *Suburbs of a Paranoiac-Critical Town; Afternoon on the Outskirts of European History (Banlieue de la ville paranoïaque critique: Après-midi sur la lisière de l'histoire européenne)*, 1936. Oil on wood, 44 x 66 cm

55. Salvador Dalí *Paranoiac Face* (*Visage paranoïaque*), 1935. Oil on canvas, 18.5 x 22.5 cm.

56. Salvador Dalí *The Horseman of Death* (*Chevalier de la mort*), 1935. Oil on canvas, 65 x 54 cm

pages 112–13: 57. Salvador Dalí *Spellbound*, 1941. Oil on panel, 63 x 86 cm



58. Salvador Dali Study for *Myself at the Age of Six When I Thought I Was a Girl Lifting with Extreme Precaution the Skin of the Sea to Observe a Dog Sleeping in the Shade of the Water* (cat. no. 59), 1950. Gouache, watercolor, and pencil on paper, 27 x 35 cm

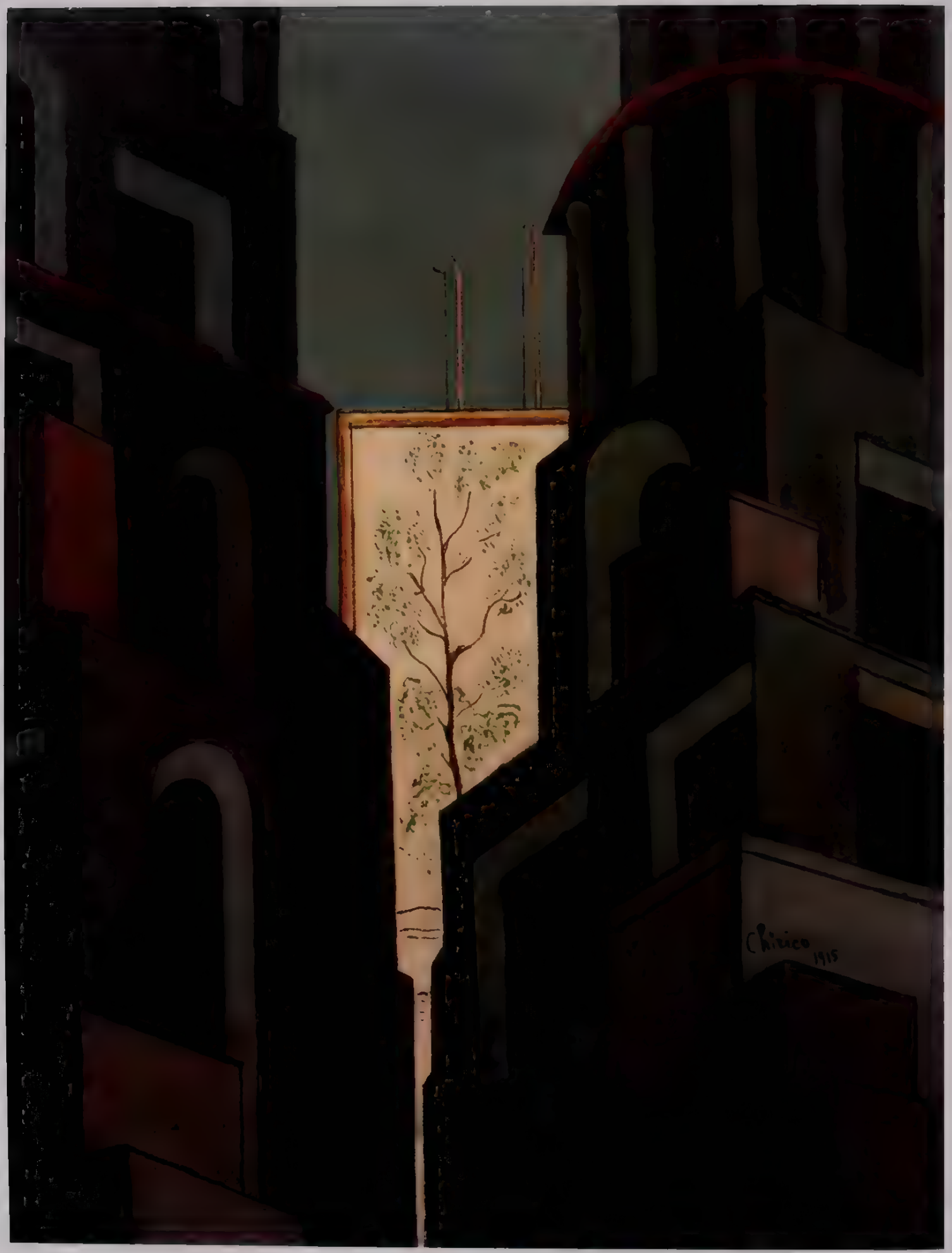
59. Salvador Dalí *Myself at the Age of Six When I Thought I Was a Girl Lifting with Extreme Precaution the Skin of the Sea to Observe a Dog Sleeping in the Shade of the Water (Moi-même à l'âge de six ans, quand je croyais être petite fille, en train de soulever avec une extrême précaution la peau de la mer pour observer un chien dormant à l'ombre de l'eau)*, 1950. Oil on canvas, 27 x 34 cm

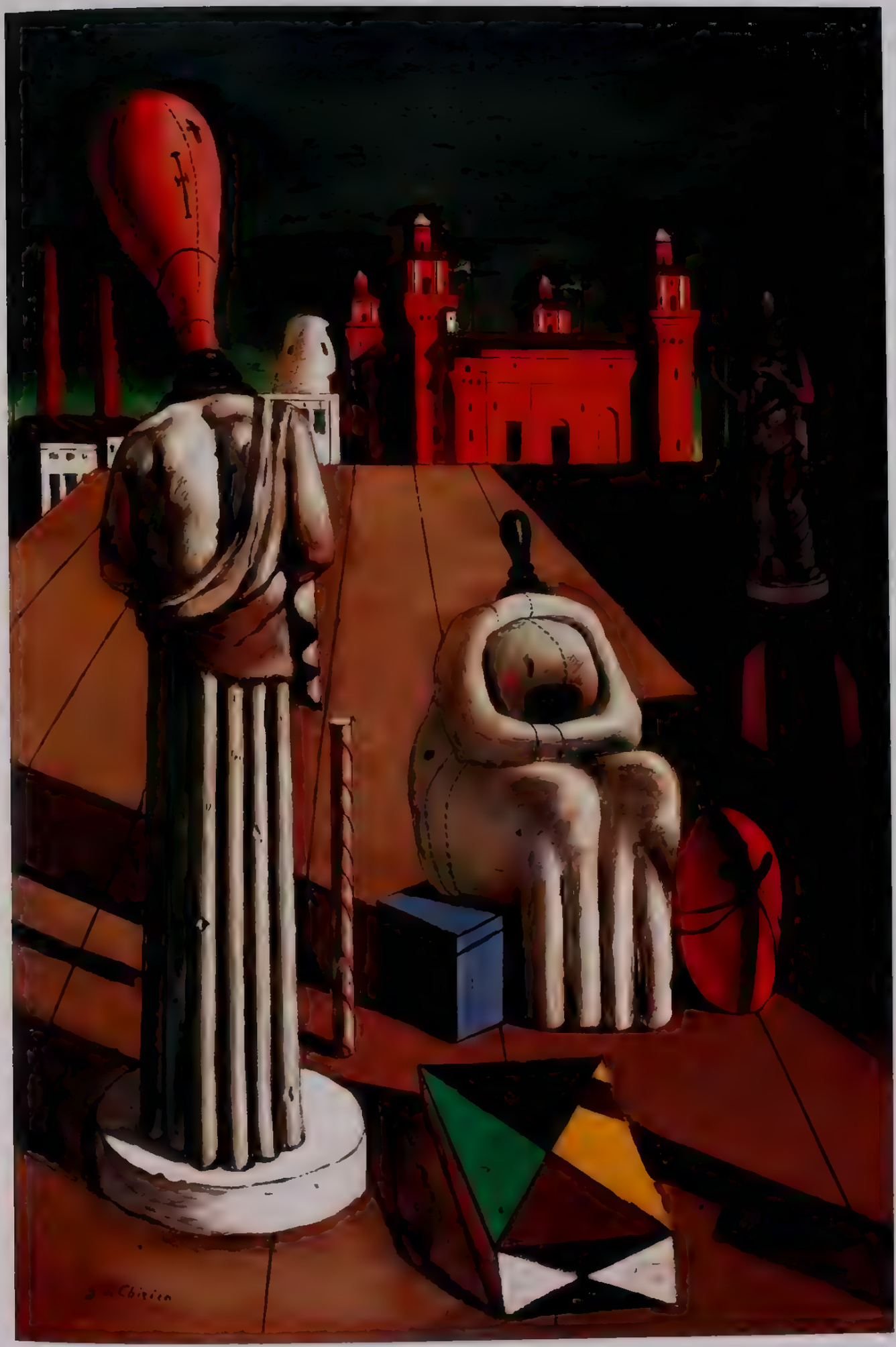
Giorgio de Chirico
Paul Delvaux
Oscar Domínguez
Enrico Donati

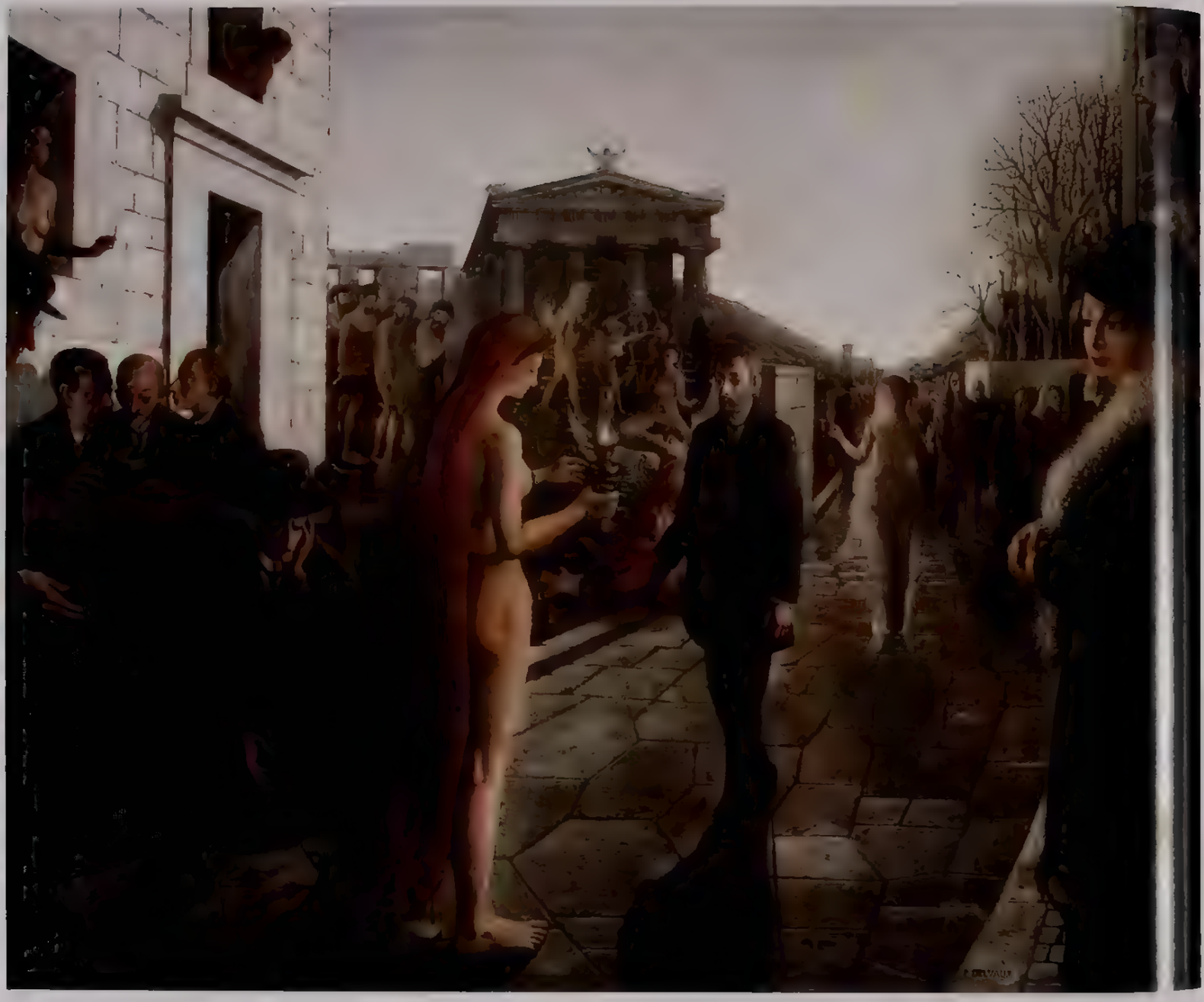
Giorgio de Chirico *The Fatal Light (La Lumière fatale)*, 1915. Oil on canvas, 54 x 47 cm

following page: 61. Giorgio de Chirico *The Purity of a Dream (La Pureté d'un rêve)*, 1915. Oil on canvas, 65 x 50 cm.

page 119: 62. Giorgio de Chirico *The Disquieting Muses (Les Muses inquiétantes)*, 1925. Oil on canvas, 97 x 67 cm


Chirico
1915





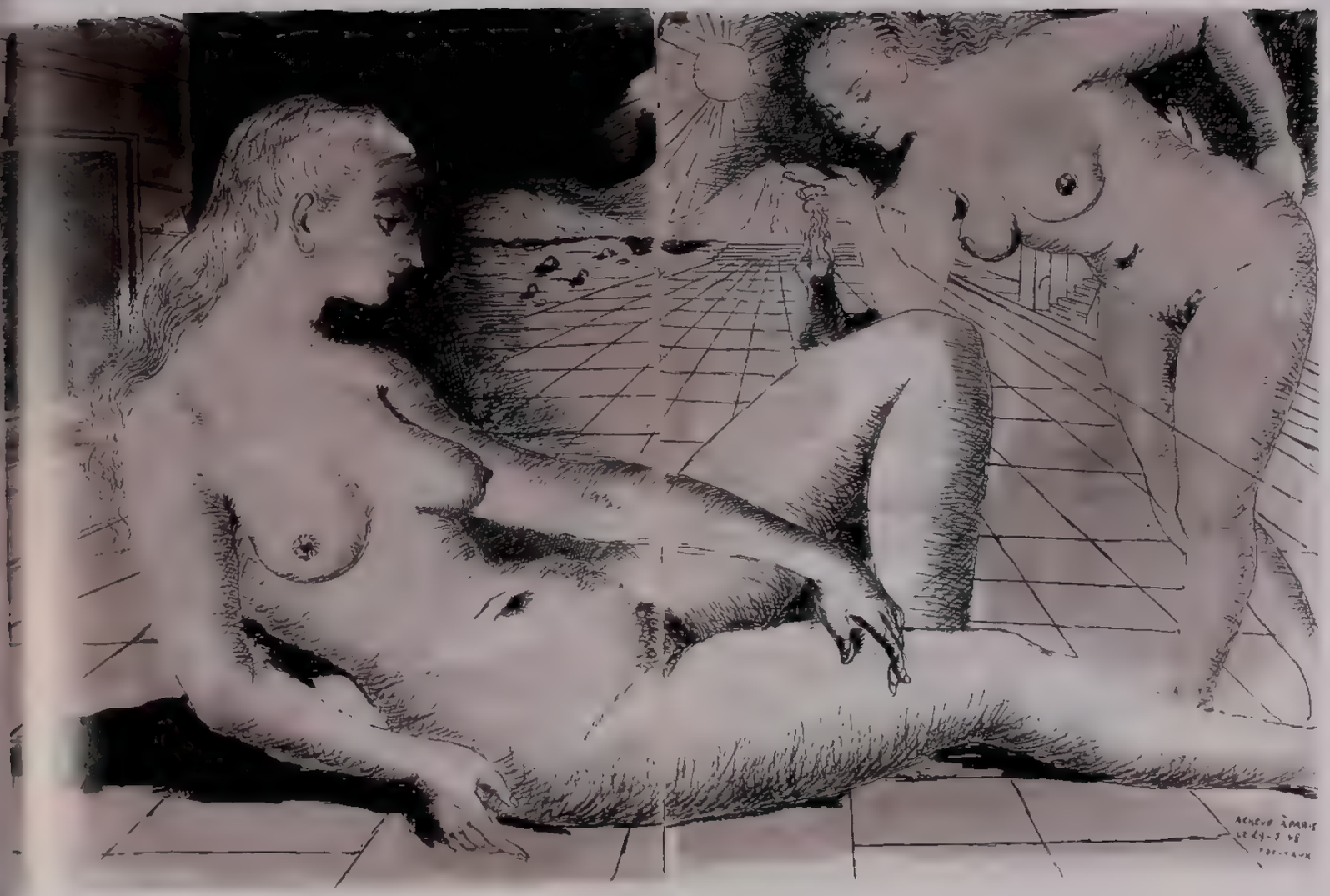
63. Paul Delvaux *The Two Ages* (*Les Deux Ages*), December 1941. Oil on canvas, 145 x 177 cm

64 Paul Delvaux *The Tall Skeletons* (*Les Grands Squelettes*), May 1944 Oil on canvas, 135 x 150 cm

65. Paul Delvaux *Composition*, November 1945 Oil on canvas, 177 8 x 233 7 cm

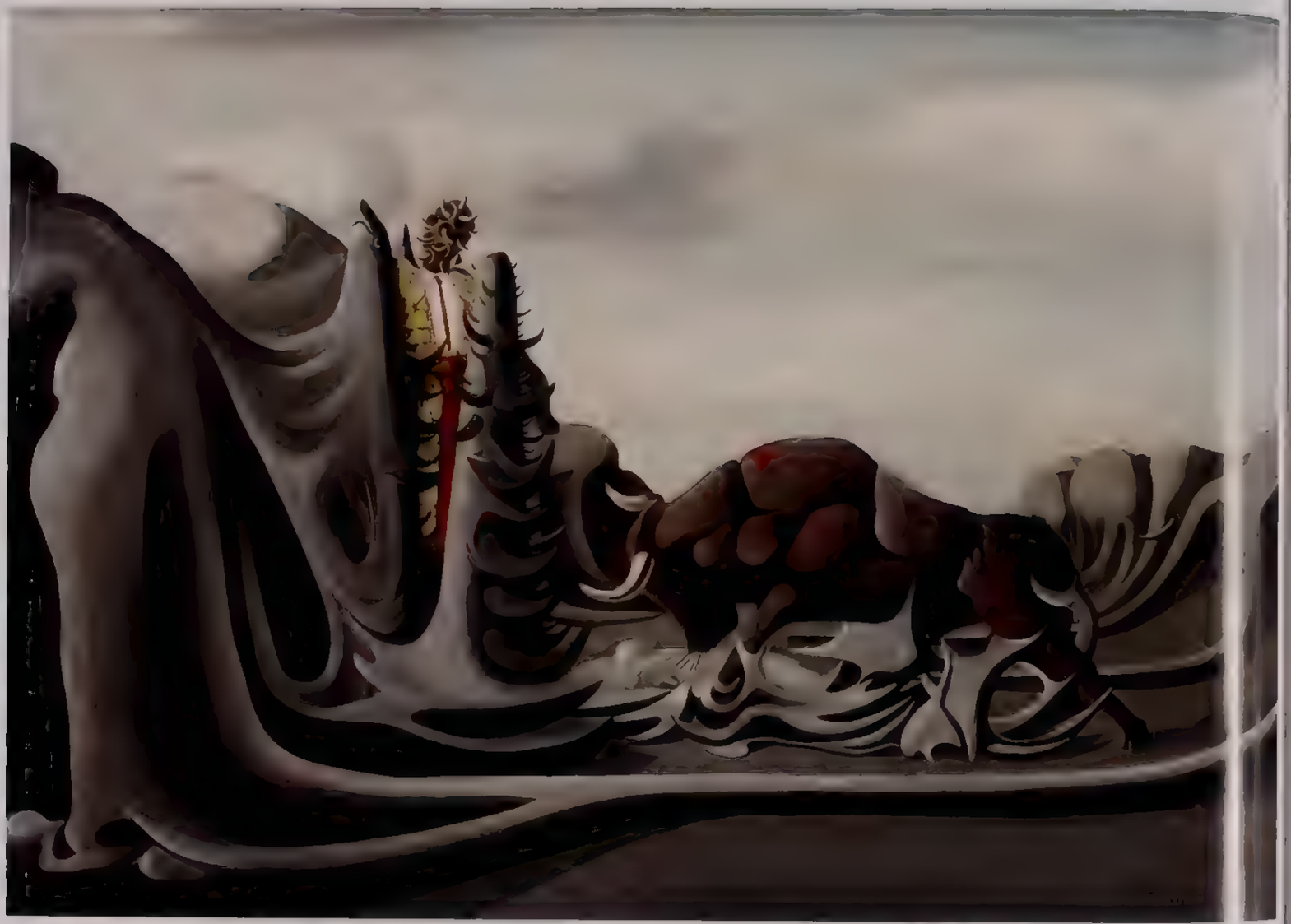
66.1. Paul Delvaux *Untitled*, 1948. Gouache on page in a copy of *Paul Delvaux*, exh. cat. (Paris: René Drouin, 1948), page: 32.7 x 25.7 cm

66.2. Paul Delvaux *Untitled*, 1948. Gouache on two pages in a copy of *Paul Delvaux*, exh cat. (Paris. René Drouin, 1948), page: 32.7 x 25.7 cm



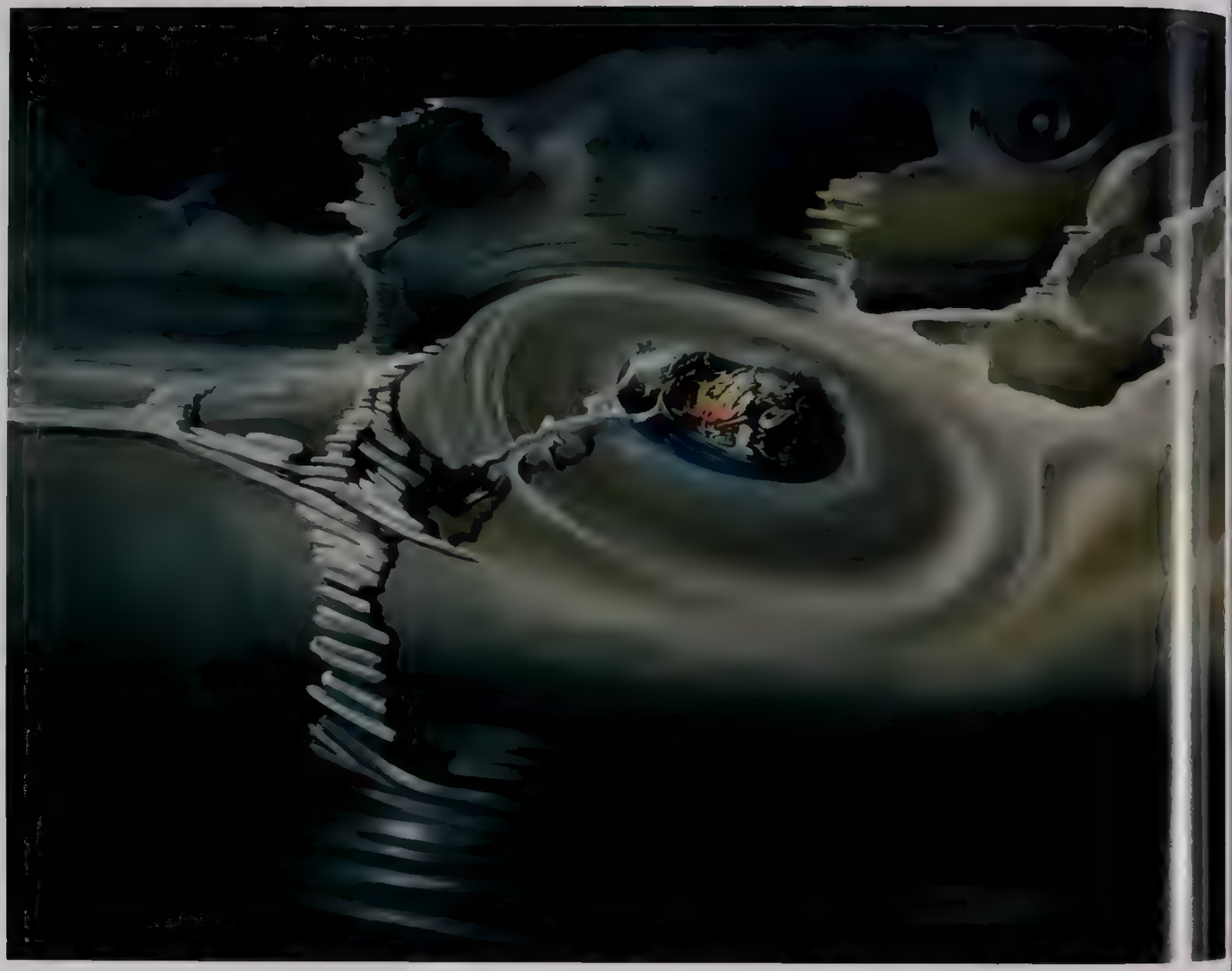
66.3 Paul Delvaux *Untitled*, 1948. Gouache on two pages in a copy of *Paul Delvaux*, exh. cat. (Paris: René Drouin, 1948), page: 32.7 x 25.7 cm

following two pages: 67 Paul Delvaux *The Courtesans of Alexandria (Les Courtisanes d'Alexandrie)*, October 11, 1949. Ink and gouache on paper, 73 x 110 cm



68 Oscar Domínguez *The Minotaur* (*Le Minotaure*), 1938. Oil on canvas, 63.5 x 91 cm

69. Oscar Domínguez *The Typewriter (La Machine à écrire)*, 1938. Oil on canvas, 63.5 x 79 cm



70. Oscar Domínguez *Lancelot 28° 33'*, 1939. Oil on canvas, 73 x 100 cm

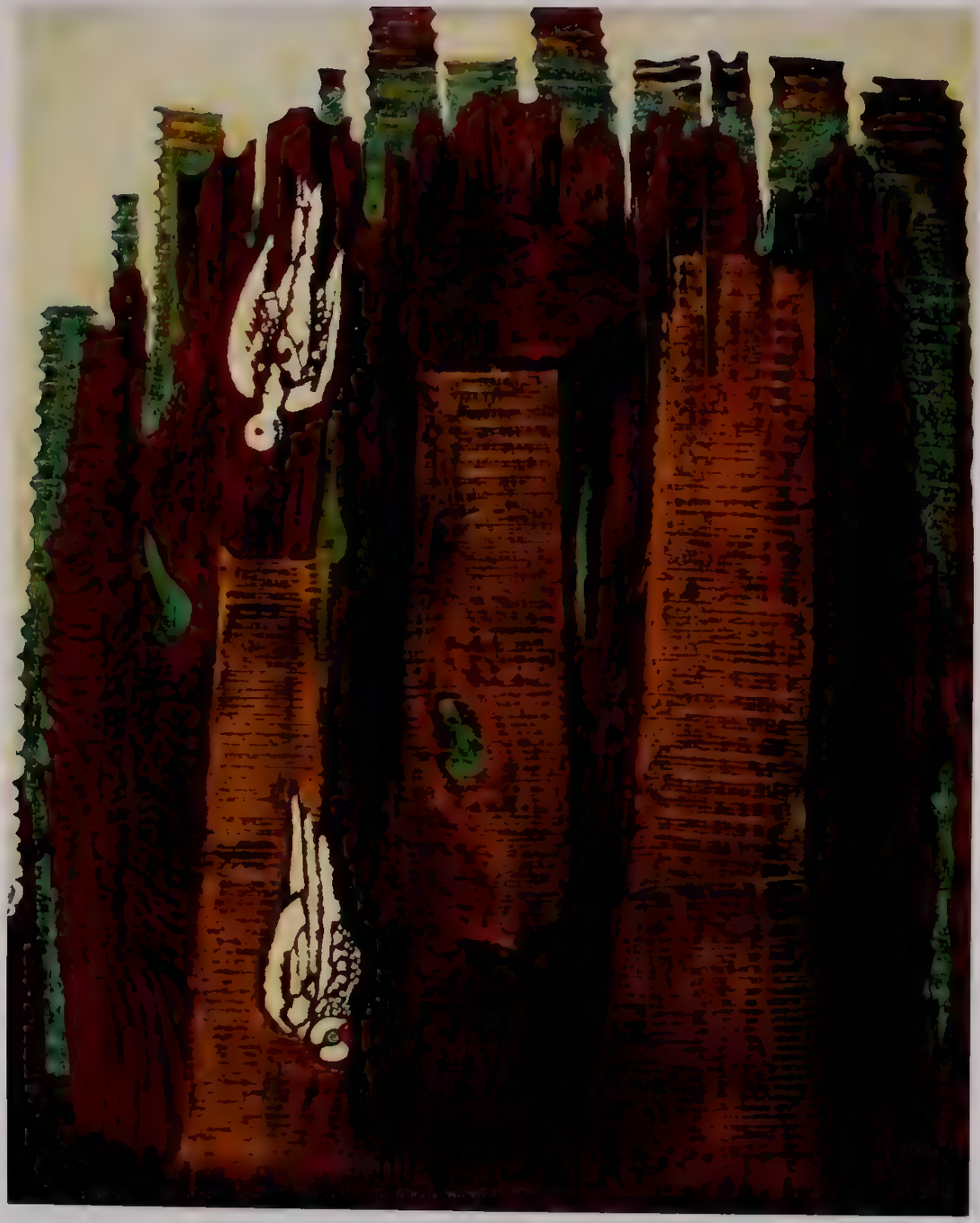
71. Enrico Donati *Nocturne*, 1944 Oil on canvas, 51 x 61 cm

Max Ernst

72. Max Ernst *The Blue Forest (La Forêt)*, 1925. Oil on canvas, 115.5 x 73.5 cm
The Art Institute of Chicago, Joseph Winterbotham Collection, 1988.2

73. Max Ernst *Caged Bird* (*Oiseau en cage*), 1926 Oil on fiberboard, 24 x 33.5 cm

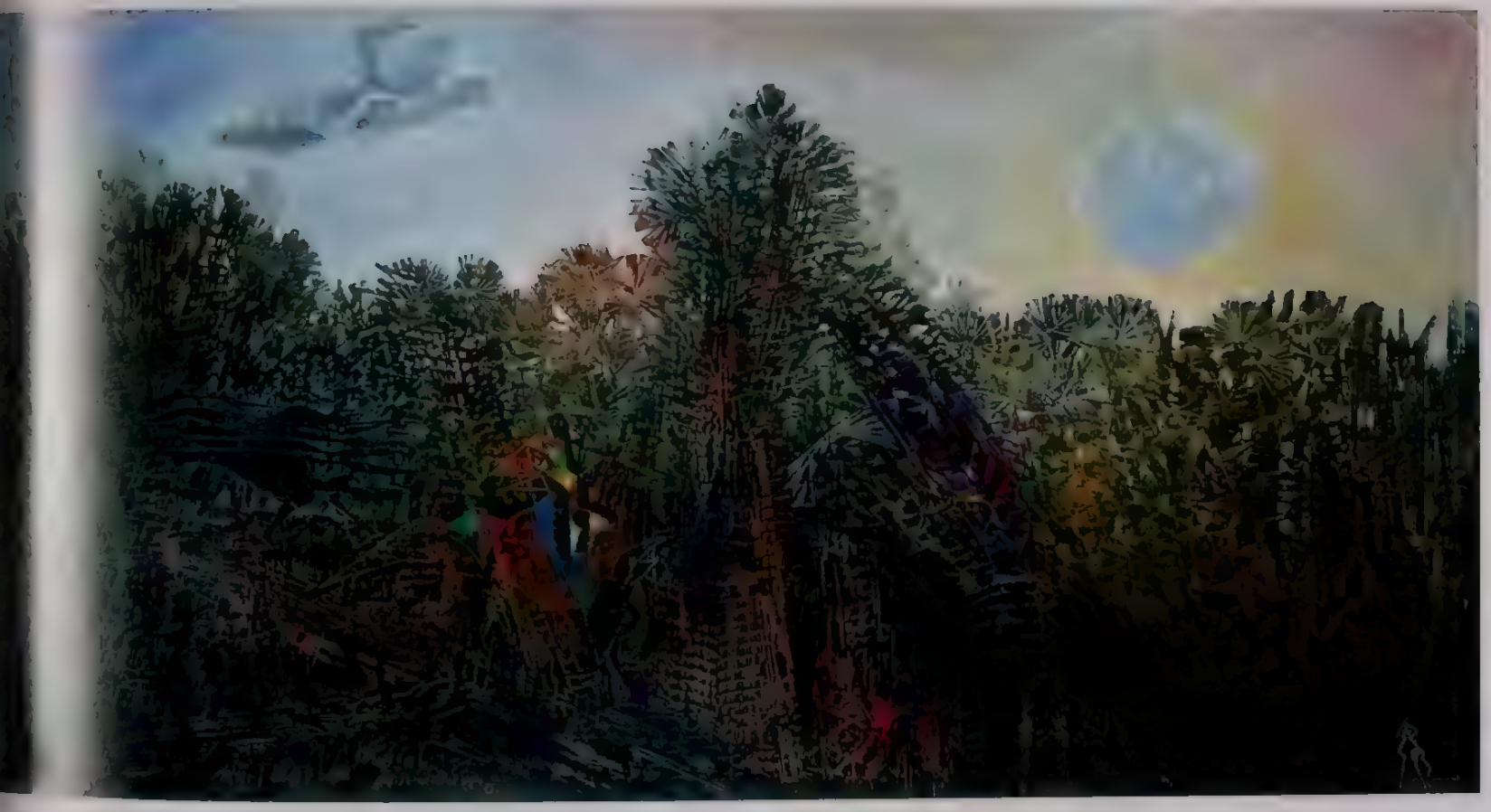
74 Max Ernst *The Idol* (*L'Idole*), 1926 Oil on canvas, 116 x 73 cm



75. Max Ernst *Birds That Cannot Fly (Les Oiseaux qui ne peuvent pas voler)*, 1927. Oil on canvas, 67.3 x 53.3 cm

76. Max Ernst *A l'intérieur de la vue*, 1929. Oil on canvas, 100 x 81 cm

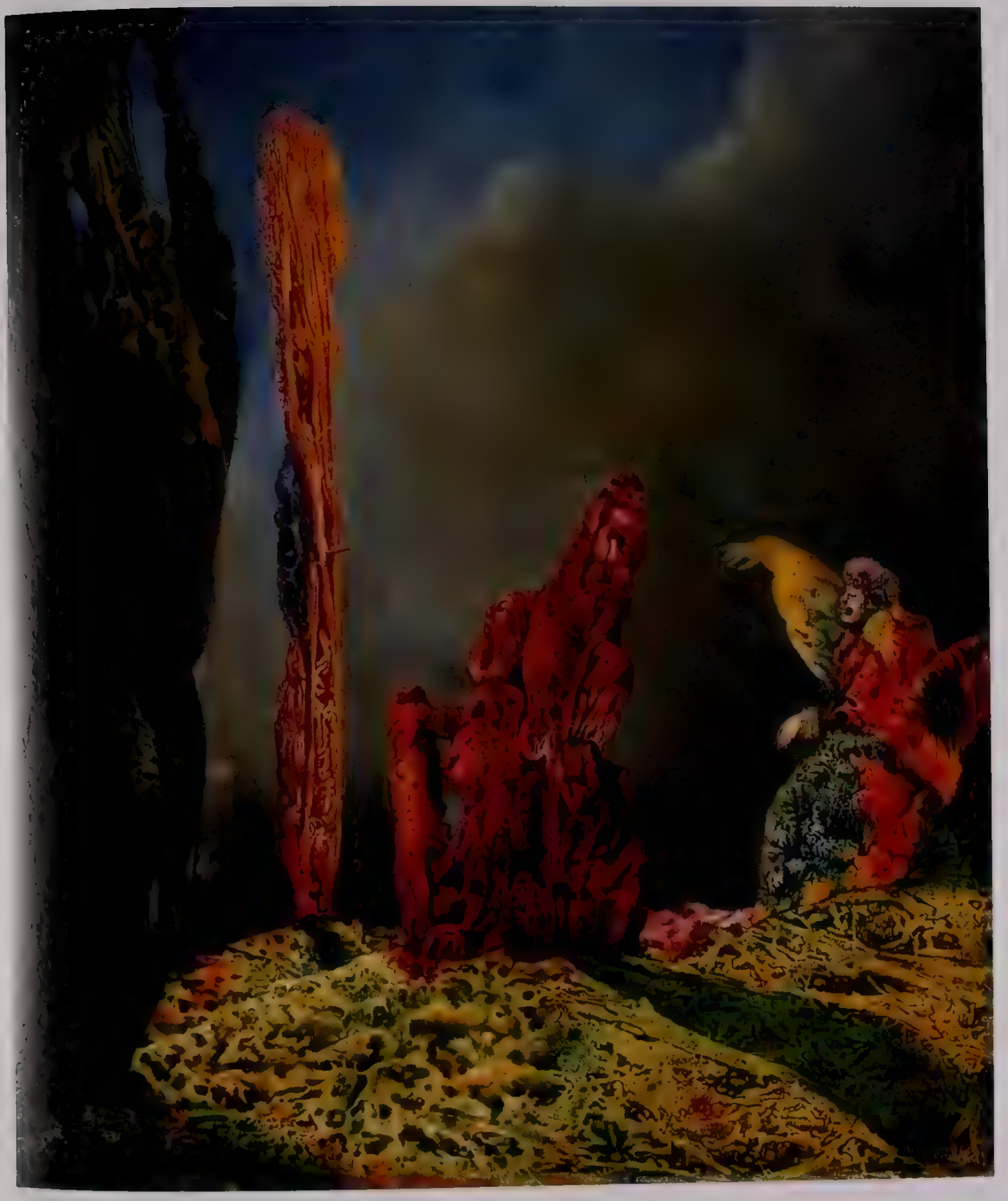
77. Max Ernst *The Garden of the Hesperides* (*Le Jardin des hespérides*), 1935. Oil on canvas, in artist's painted frame, canvas: 81 x 100 cm



78. Max Ernst *A Moment of Calm (Un Peu de calme)*, 1939. Oil on canvas, 169.8 x 325 cm
National Gallery of Art, Washington, D.C., Gift of Dorothea Tanning Ernst 1982 34.1

79 Max Ernst *J'ai bu du tabourin, j'ai mangé du cimbal*, 1940. Oil on board, 33.7 x 25.5 cm

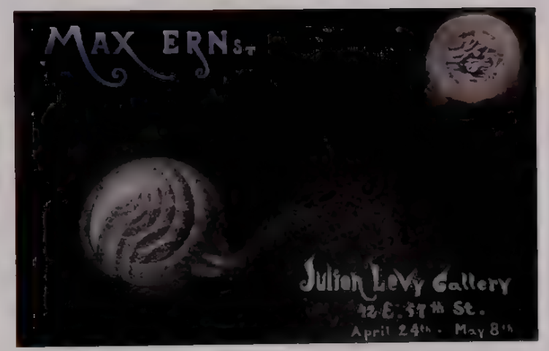
80. Max Ernst and Leonora Carrington *The Meeting (La Rencontre)*, ca. 1939 Oil on canvas, 55 x 65 cm

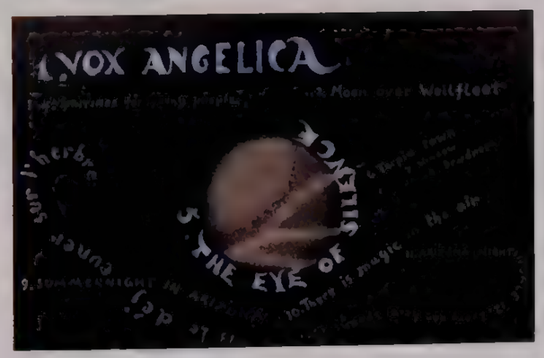


81 Max Ernst *The Harmonious Breakfast in Santa Monica*, 1941. Oil on canvas, 66 x 56 cm

following two pages 82 Max Ernst *Flute of the Angels (Vox Angelica)*, 1943. Oil on canvas, 152.4 x 203 cm

page 143: 83.1–.2. Max Ernst Original art for front and back covers of *Max Ernst*, exh. cat (New York: Julien Levy Gallery, 1944), 1944. Gouache on board, 17.8 x 27.7 cm; 17.4 x 27 cm.


MAX ERNST
Julien LeVy Gallery
42 E. 57th St.
April 24th - May 8th

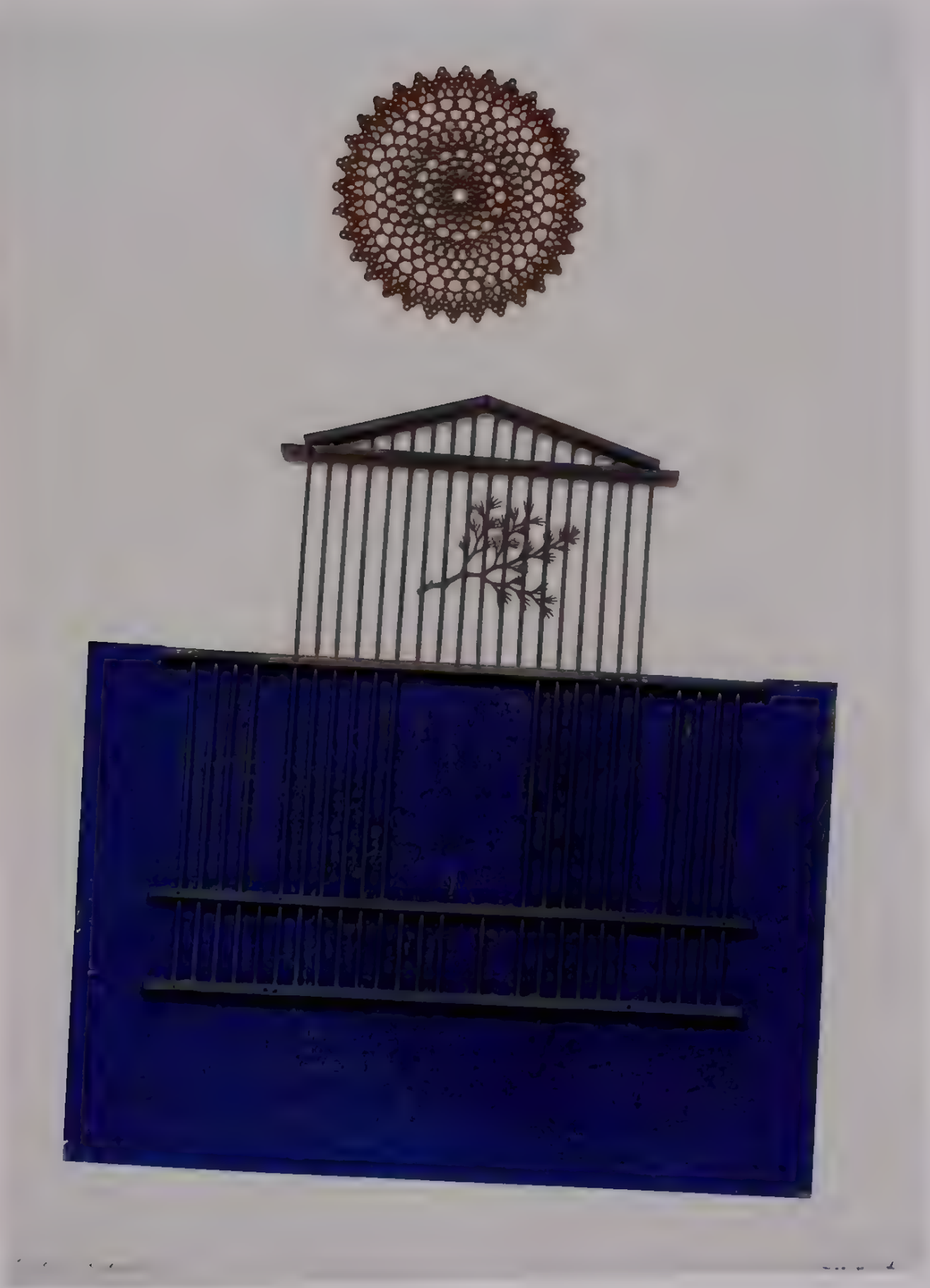

1. VOX ANGELICA
5. THE EYE OF SILENCE

84. Max Ernst *Le Déjeuner sur l'herbre*, 1944. Oil on canvas, 68 x 150 cm

85. Max Ernst *A Beautiful Day*, 1948. Oil on canvas, 101.5 x 101.5 cm; lozenge, vertical axis: 143.5 cm

86. Max Ernst *Head of a Bird*, 1948 Oil on canvas, 54 x 54 cm; lozenge, vertical axis 69 8 cm

87 Max Ernst *The Poet's Grave: After Me, Sleep (Le Tombeau du poète: Après moi le sommeil)*, 1958. Oil on canvas, 65 x 54 cm



88 Max Ernst *Sleeping Cenobite (Cénobite endormie)*, 1964. Oil and mixed media on paper, 78.6 x 57 cm

Pierre Fau
Joaquin Ferrer
Leonor Fini
Wilhelm Freddie
George Grosz
Jacques Hérold
Valentine Hugo
Alfred Jarry
Marcel Jean

89 Pierre Fau *Serenity (Sérénité)*, n.d. Oil on canvas, 63.7 x 52.5 cm

90 Pierre Fau *Facture (La Facture)*, n.d. Oil on paper, 64 x 52 cm

91. Joaquin Ferrer *The Obscure Act (L'Acto obscuro)*, 1978. Oil on paper, 73 x 54 cm

92 Leonor Fini *Europe* 1939 Oil on canvas, 24 x 19 cm

93 Leonor Fini *Hip Bone* (*Os iliaque*), n.d. Oil on canvas, 38 5 x 46 cm

94 Leonor Fini *Sphinx Philagra*, 1945 Oil on canvas 50 x 40 cm

95. Wilhelm Freddie *Emmy Hirsch in Memoriam*, 1934. Oil on canvas, 88 x 117 cm

96. Wilhelm Freddie *Legionnaires of Pleasures* (*Les Légionnaires des plaisirs*), 1936. Oil on canvas, 23.5 x 23.5 cm

97 Wilhelm Freddie *Untitled*, 1941. Oil on canvas, 22 x 23 cm

98 Wilhelm Freddie *Untitled*, 1946. Oil on canvas, 25.4 x 33 cm

99 George Grosz *I Woke Up in the Night and I Saw a House Burning*, 1942 Oil on canvas, 66.5 x 51.5 cm

100. Jacques Hérold *La Liseuse d'aigle*, 1942. Gouache and pastel on paper, 60 x 44.5 cm

101 Jacques Hérold *The Game, the Night (Le Jeu, la nuit)*, October 2, 1936 Oil on canvas, 46 x 54 cm

102 Valentine Hugo *Portrait of the Postman Cheval (Portrait du facteur Cheval)*, n.d. Oil on canvas, 72.5 x 90 cm

103. Valentine Hugo *Toad from Maldoror (Le Crapaud de Maldoror)*, 1936. Gouache and pencil on paper, 47 x 30.5 cm

VII

104. Alfred Jarry *M. Hébert, prophaiseur de pfuisic*, ca. 1888–91. Oil on wood, mounted on page in a copy of *Ubu Roi* by Jarry (Paris: Mercure de France, 1896), painting: 14.3 x 8.9 cm

105. Marcel Jean *There Is a Tree behind the Clouds (Il y a un arbre derrière les nuages)*, 1973. Oil on canvas, 60 x [illegible] cm

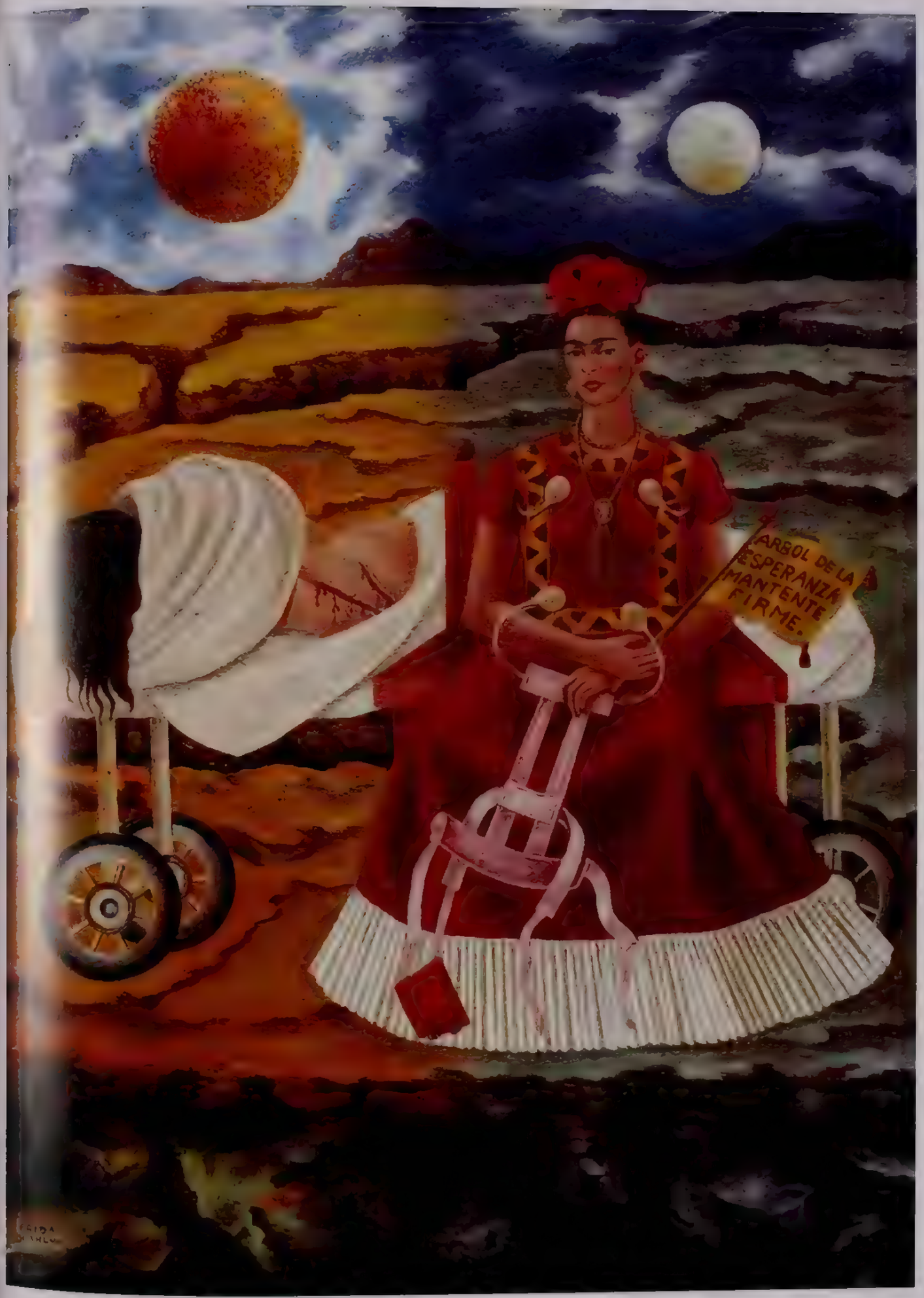
Marcel Jean

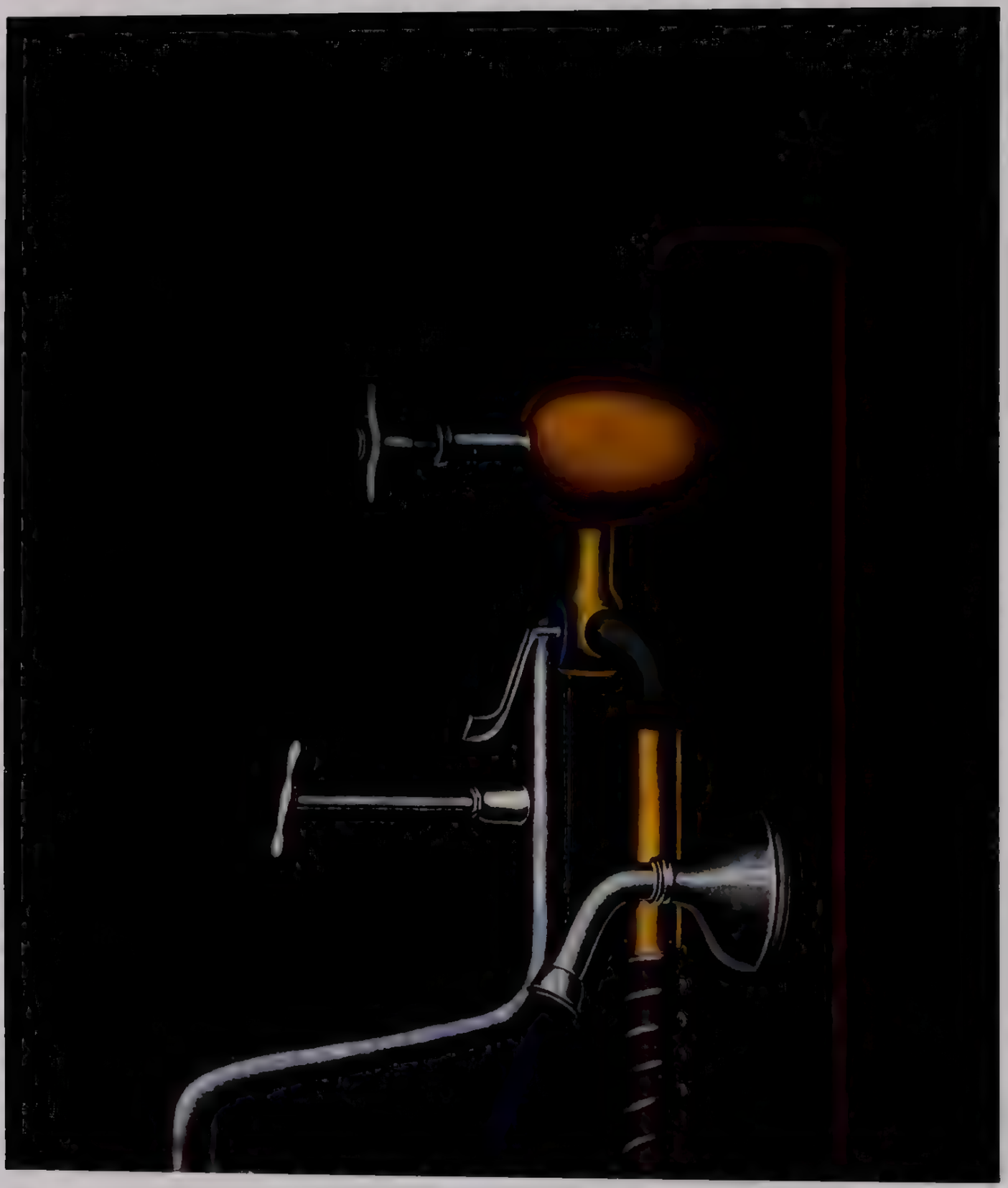
Frida Kahlo
Konrad Klapheck
Paul Klee
Yves Laloy
Wifredo Lam
Stanislao Lepri
Dora Maar
Conroy Maddox

106 Frida Kahlo *What the Water Has Given Me (Lo que el agua me dio)*, 1939. Oil on canvas, 69 x 88 cm

107. Frida Kahlo *The Dream; The Bed (El sueño; La cama)*, 1940. Oil on canvas, 74 x 98.5 cm.

108. Frida Kahlo *Tree of Hope (Arbol de la esperanza mantente firme)*, 1946. Oil on Masonite, 56 x 41 cm


ARBOL DE LA
ESPERANZA
MANTENTE
FIRME.



109 Konrad Klapheck *Precocious Girl (Die Frühreife)*, 1959 Oil on canvas, 70 x 60 cm

110. Konrad Klapheck *Demivierge*, 1972. Oil on canvas, 160 x 130 cm

111. Paul Klee *The Musical Association (Die Musikalische Gesellschaft)*, 1907–20. Ink on glass, 17 5 x 27 cm

112. Yves Laloy *Untitled*, June 1960. Oil on canvas, 40 x 63 cm

113 Wifredo Lam *Nude with Long Hair I (Nu aux cheveux longs I)*, 1940. Oil on plywood, 106 x 76 cm

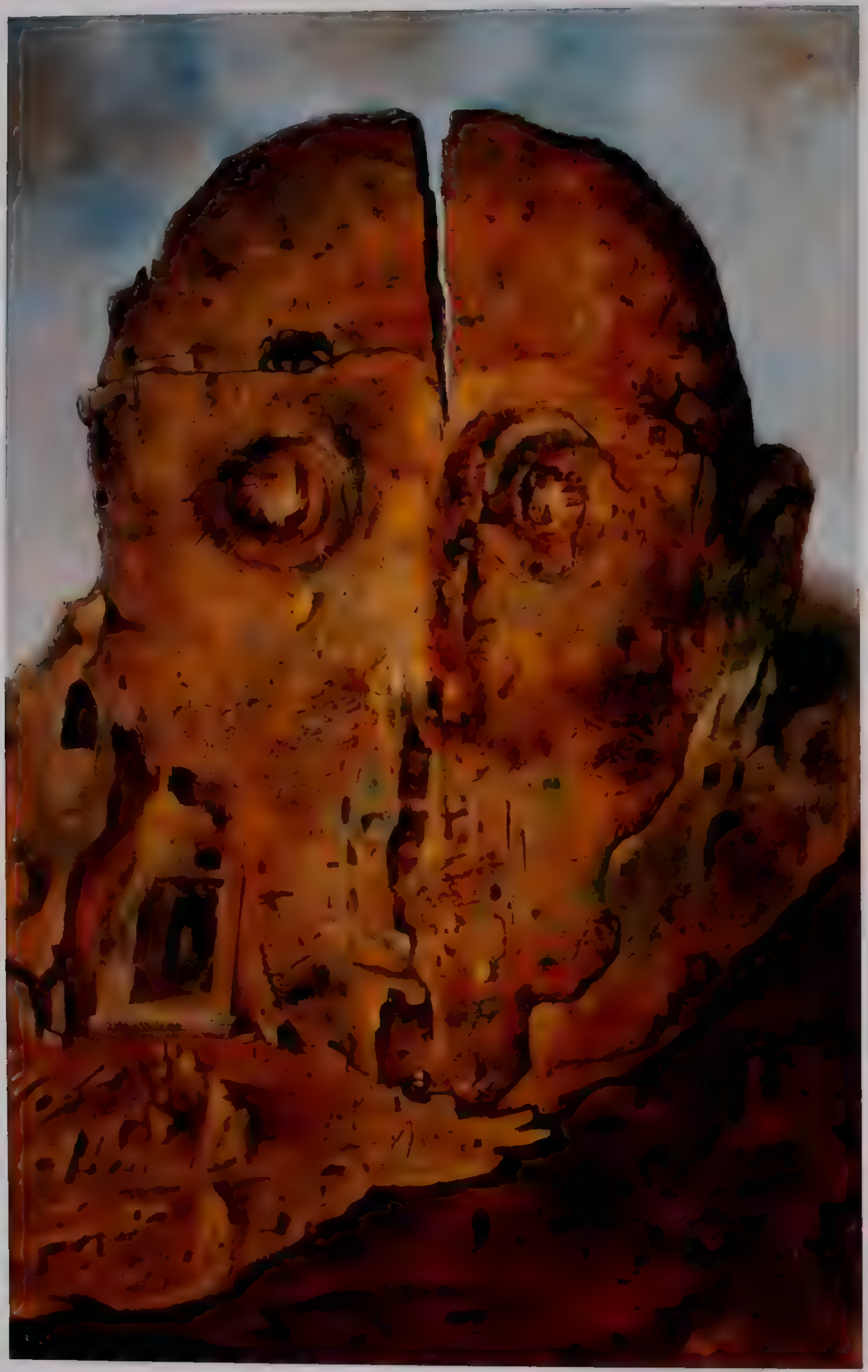
114. Wifredo Lam *Oggun Ferraille, God of Scrap Metal (Oggun Ferraille, le dieu du fer)*, 1944. Oil on paper, mounted on panel, 74 x 94 cm

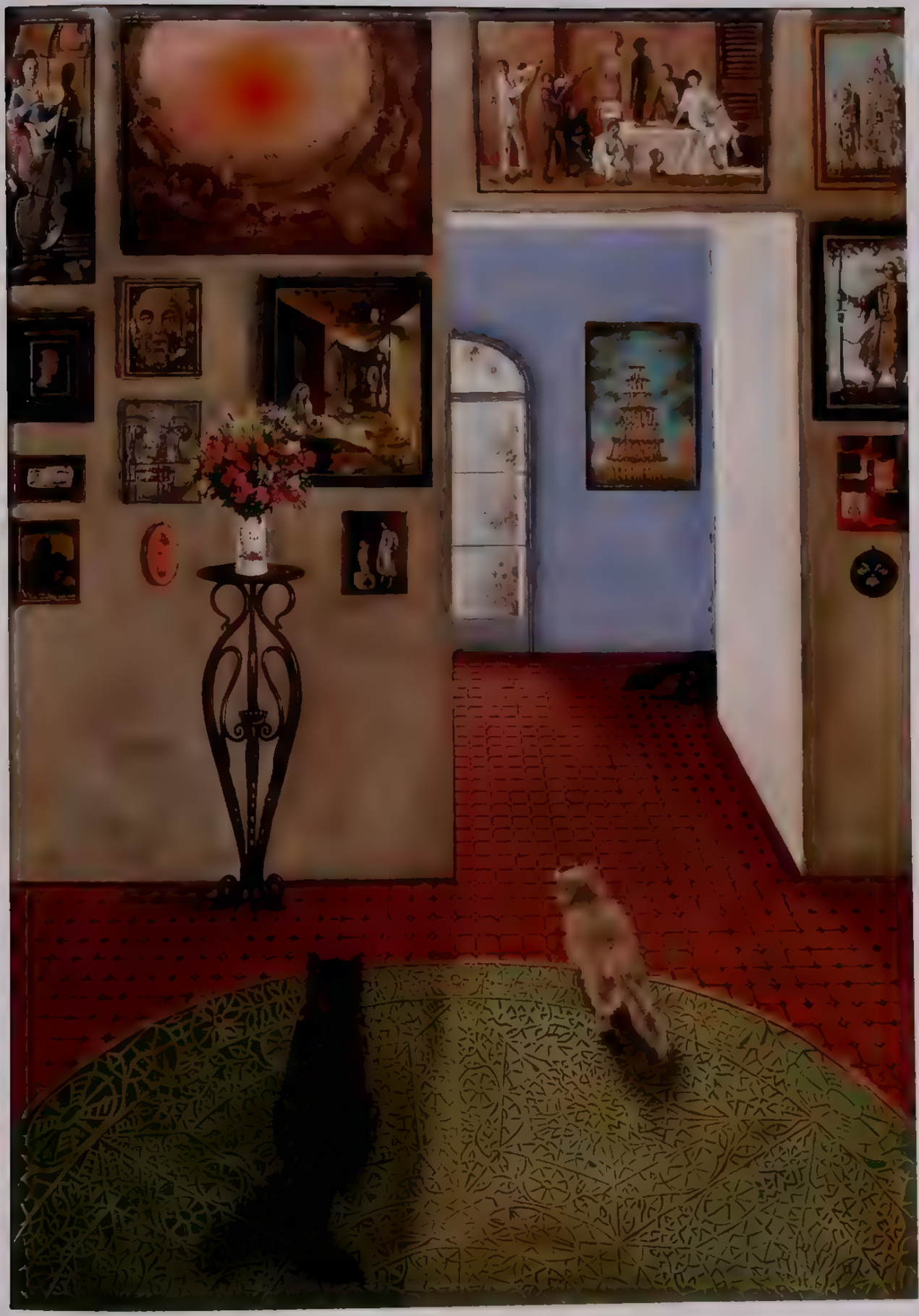
115. Wifredo Lam *The Bird* (*L'Oiseau*), 1945. Oil on canvas, 90 x 106 cm

116. Wifredo Lam *Flight and Form (Fugue et forme)*, 1945. Oil and charcoal on canvas, 143 x 120 cm

117. Wifredo Lam *The Egg II (L'Oeuf II)*, 1946. Oil on canvas, 156.5 x 148 cm

118. Stanislao Lepri *Untitled*, 1946. Gouache on paper, 80 x 63.5 cm





119 Stanislao Lepri *The Mask (Le Masque)*, 1962. Oil on canvas, 100 x 64 cm

120. Stanislao Lepri *Interior with Cats (Intérieur avec chats)*, 1965. Oil on canvas, 91 x 64 cm

121 Dora Maar *Portrait of Picasso (Portrait de Picasso)* 1938 Oil and ripolin on canvas, 50 x 65 cm

122. Conroy Maddox *The Balcony*, 1946 Oil on canvas, 30 x 61 cm

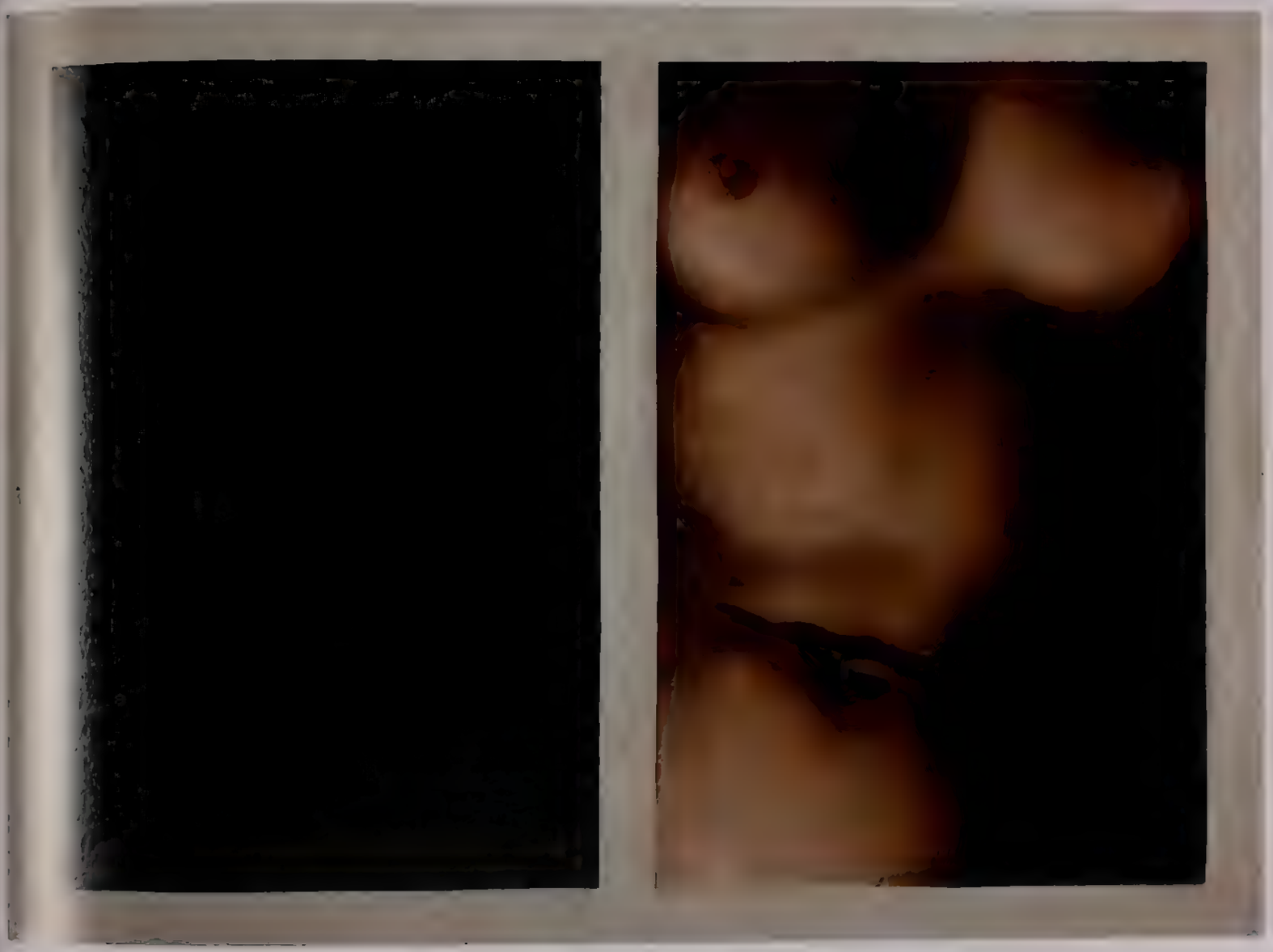
René Magritte

123. René Magritte *The Beneficial Promise (La Promesse salutaire)*, 1927 or 1928 Oil on canvas, 73 x 54 cm

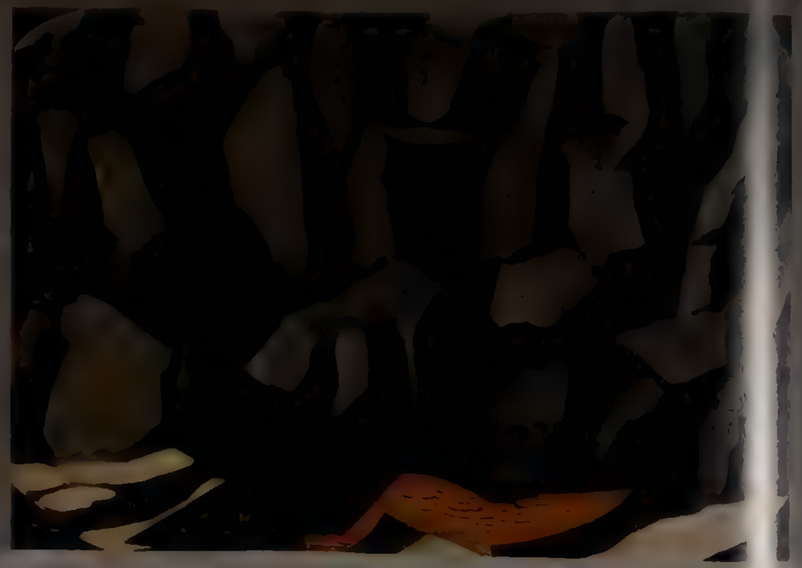
124 René Magritte *Dawn at Cayenne (L'Aube à Cayenne)*, 1926. Oil on canvas, 97 x 74 cm

125. René Magritte *The Journey of the Flowers (Le Voyage des fleurs)*, 1928. Oil on canvas, 73 x 92 cm

126 René Magritte *The Scent of the Abyss (Le Parfum de l abime)*, 1928 Oil on canvas, 54 x 73 cm



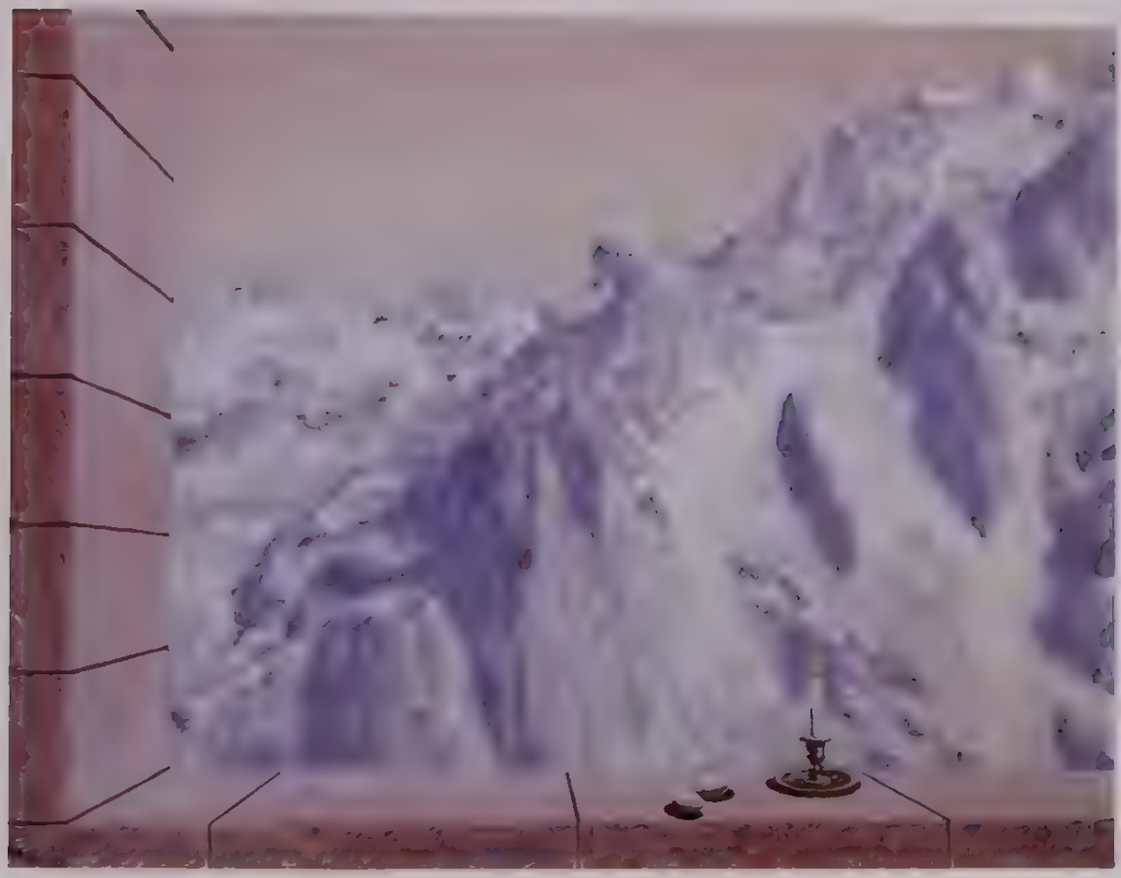
127. René Magritte *The Disguised Symbol (Le Symbole dissimulé)*, 1928, Oil on canvas, 54 x 73 cm.
following two pages 128 René Magritte *The Obsession (L'Idée fixe)*, 1928 or 1929 Oil on canvas, 81 x 116 cm



129. René Magritte *The Forerunner (Le Précurseur)*, 1936. Oil on canvas, 60 x 81 cm

130 René Magritte *The Domain of Arnheim (Le Domaine d'Arnheim)*, 1948? Gouache on paper, 34 x 46 cm

131. René Magritte *Clairvoyance (La Clairvoyance)*, 1938 or 1939. Gouache on paper, 30.8 x 36.7 cm



132. René Magritte *The White Race* (*La Race blanche*), 1937 Oil on canvas, 40 x 30 cm

133 René Magritte *The Revelation of the Present (Revelation du présent)*, 1936 Oil on canvas, 46 x 65 cm

Magritte

134 René Magritte *Victory (La Victoire)*, 1939. Oil on canvas, 73 x 54 cm

135 René Magritte *The Lost Jockey (Le Jockey perdu)*, 1942? Gouache on paper mounted on canvas, 50.5 x 65 cm

following two pages 136 René Magritte *Collective Invention (L'Invention collective)*, 1935. Oil on canvas, 73 x 116 cm

137 René Magritte *Philosophy in the Boudoir (La Philosophie dans le boudoir)*, 1947 Oil on canvas 80 x 60 cm

138 René Magritte *Untitled* n d Gouache on paper mounted on page in a copy of *Comment j ai ecrit certains de mes livres* by Raymond Roussel (Paris Librarie Alphonse Lemerre 1935), painting 14 6 x 10 2 cm

139 René Magritte *The Rape (Le Viol)* 1934 Oil on canvas 27 x 19 cm

140. René Magritte *Almayer's Folly* (*La Folie Almayer*), 1960? Gouache or watercolor on paper, 37 x 27 cm

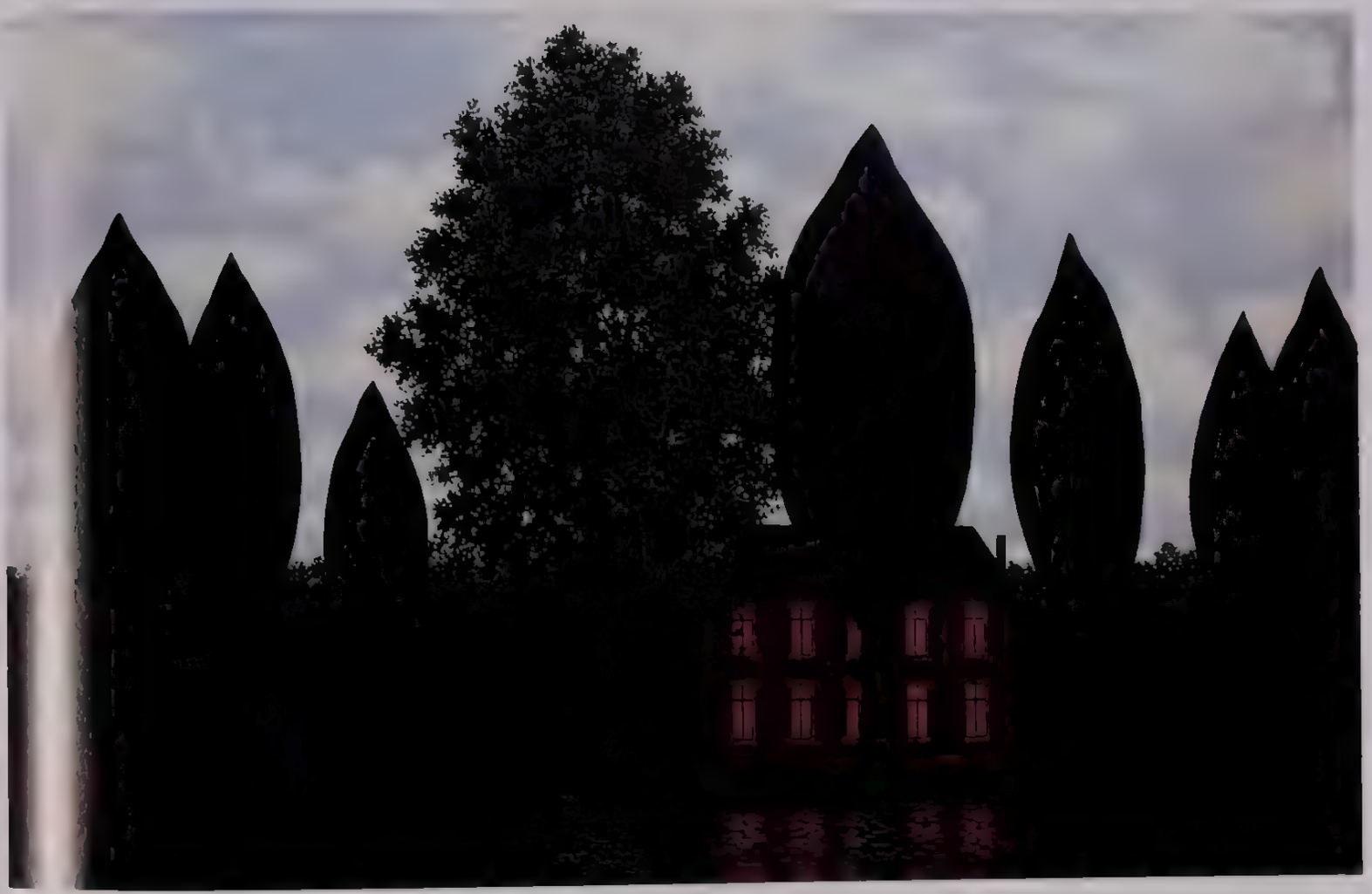
141 René Magritte *The Labours of Alexander (Les Travaux d'Alexandre)*, 1950 Oil on canvas, 58 x 48 cm

142 René Magritte *Memory (La Mémoire)*, 1954 Oil on canvas, 60 x 50 cm

143 René Magritte *Perspective Gerard's Madame Recamier (Perspective Madame Recamier de Gerard)*, 1950 Oil on canvas 65 x 50 cm

Magritte

144 René Magritte *The Dominion of Light (L Empire des lumieres)*, 1954 Gouache on paper, on cardboard, 41.5 x 29 cm



145. René Magritte *The Mysterious Barricades (Les Barricades mystérieuses)*, 1961 Oil on canvas 81 x 128 cm

146 René Magritte *The Song of the Violet (Le Chant de la violette)*, 1951. Oil on canvas, 100 x 80 cm.

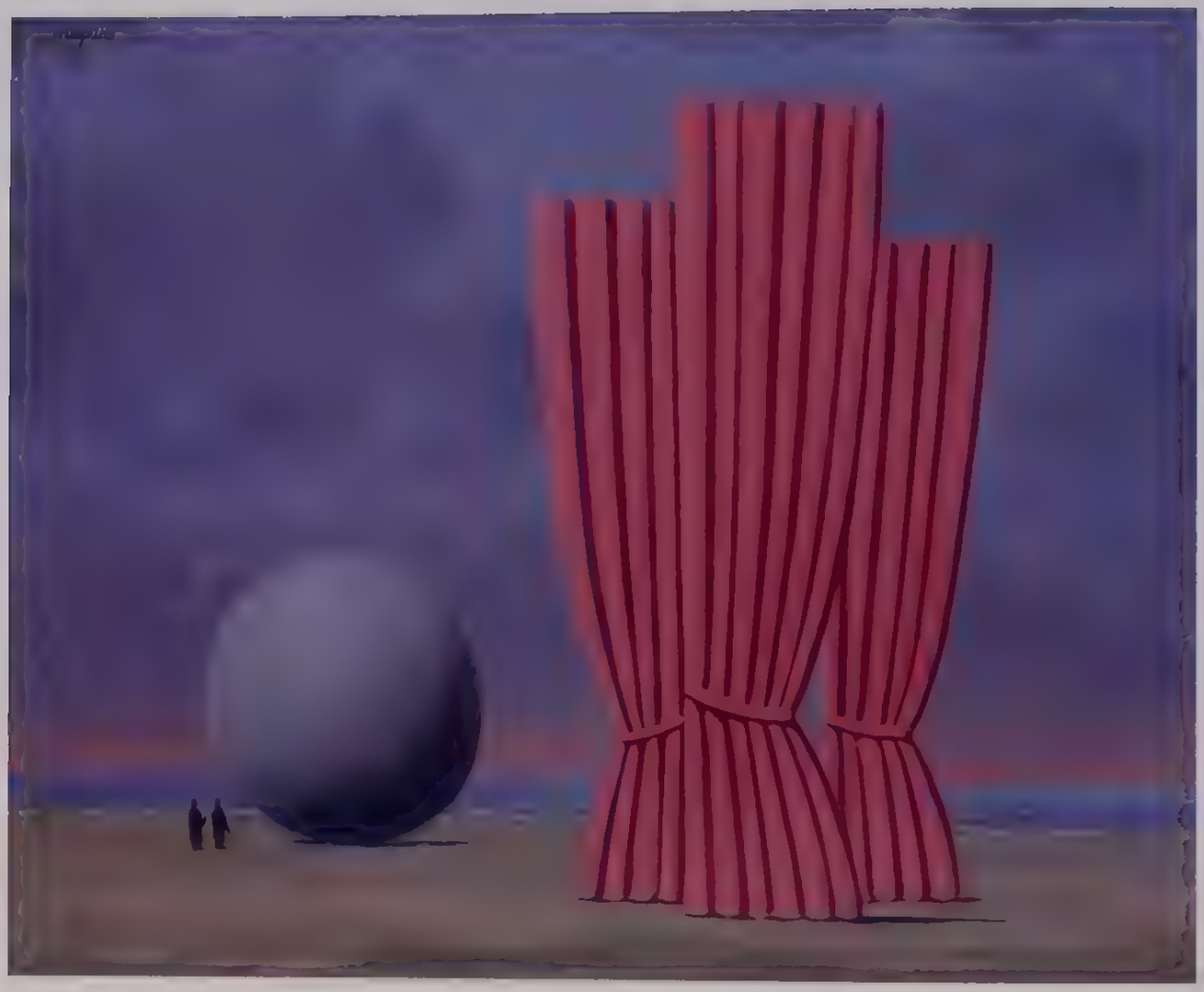
147. René Magritte *The Art of Conversation (L'Art de la conversation)*, 1956. Gouache on paper, 18.6 x 24.3 cm

148. René Magritte *The Banquet* (*Le Banquet*), 1957. Gouache on paper, 17.5 x 23.4 cm

149 René Magritte *Lightning (L'Eclair)*, 1959. Gouache on paper, 24 x 18.7 cm

150 René Magritte *The Treachery of Images (La Trahison des images)*, 1952 or 1953. Gouache on paper, 14 x 16.5 cm

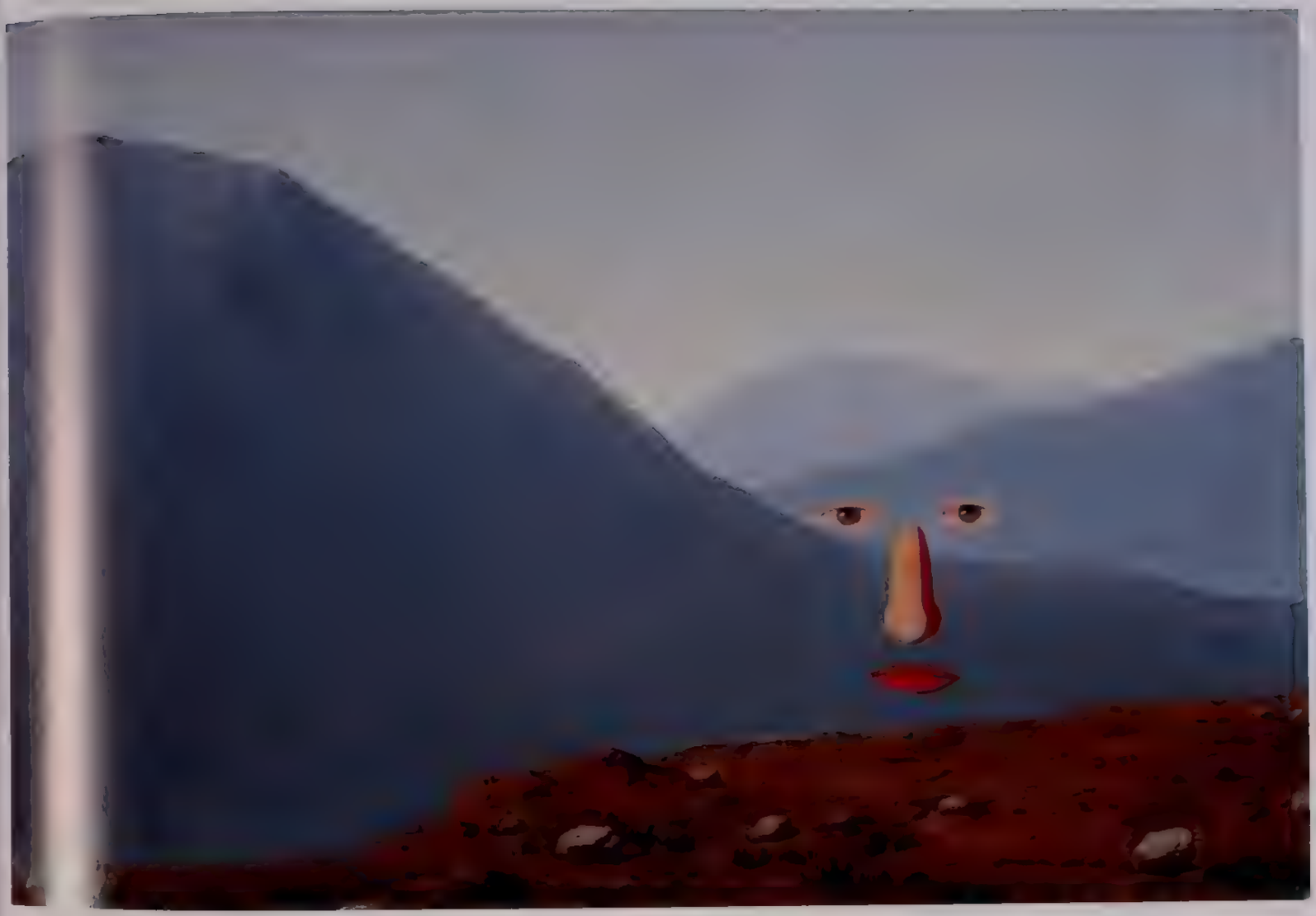
151. René Magritte and Max Ernst *Force of Habit* (*La Force de l'habitude*), 1960. Oil on canvas, 61 × 50 cm



152 René Magritte *The World Awake (Le Monde éveillé)*, ca. 1963. Oil on canvas, 40 x 50 cm

153. René Magritte *Representation* (*La Représentation*), 1962. Oil on canvas, 81 x 100 cm

154 René Magritte *Good Connections* (*Les Belles Relations*), 1967. Oil on canvas, 41 x 33 cm



155. René Magritte *Every Day* (*Tous les jours*), 1966. Oil on canvas, 50 x 73 cm.

Magritte

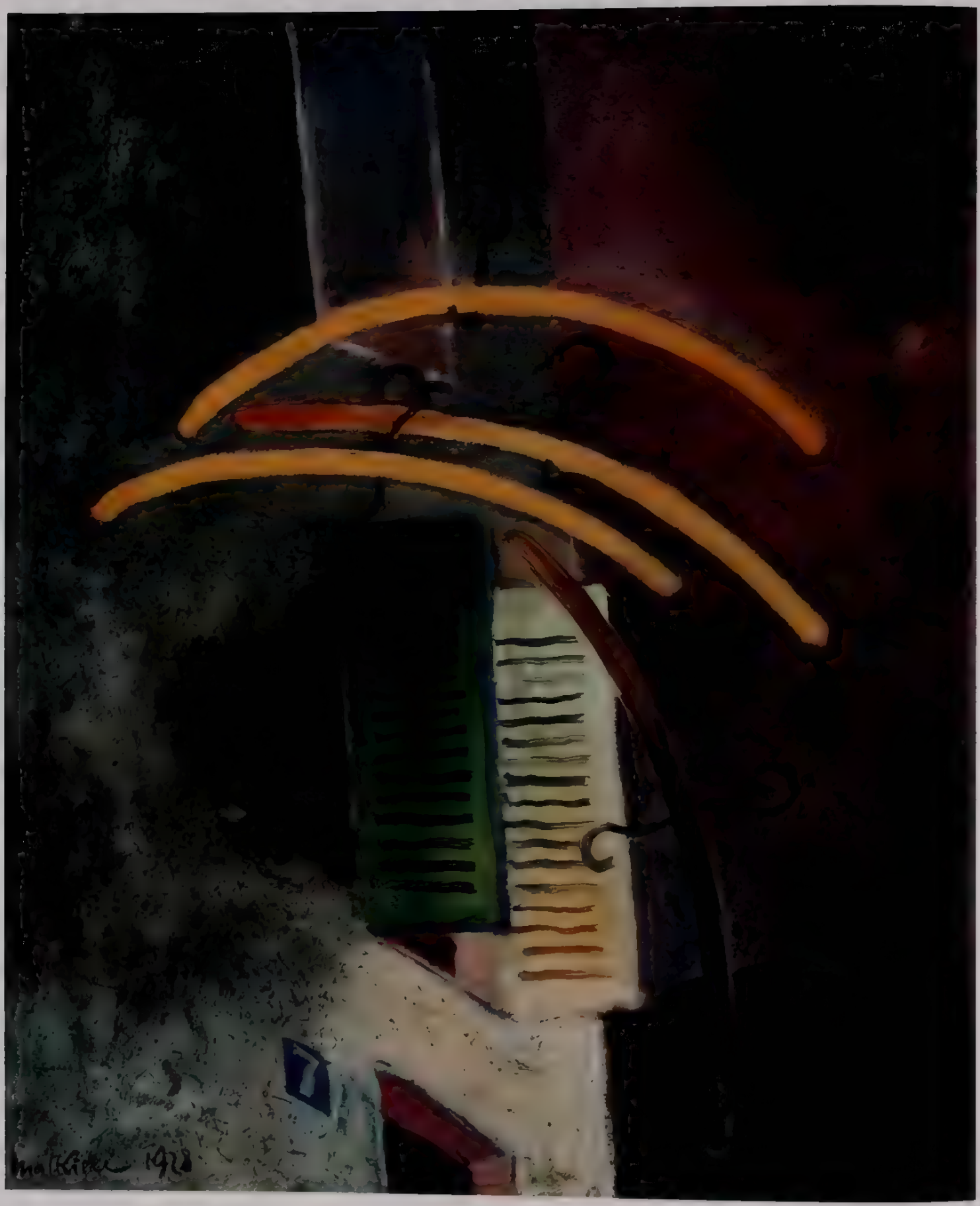
156 René Magritte *Good Company* (*La Bonne Compagnie*), n.d. Oil on canvas, 41.5 x 33 cm
157 René Magritte *The Seducer* (*Le Séducteur*), 1952. Gouache on paper, 15 x 17 cm
158. René Magritte *The Difficult Crossing* (*La Traversée difficile*), ca. 1966. Oil on canvas, 38 x 46 cm

159 René Magritte *The Natural Graces (Les Grâces naturelles)*, 1948 Oil on canvas, 81 x 100 cm

160. René Magritte *The Thief* (*Le Voleur*), 1967. Oil on canvas, 45 x 50 cm

Georges Malkine
Man Ray
André Masson
Matta
John Melville
Joan Miró
Pierre Molinier
Musika

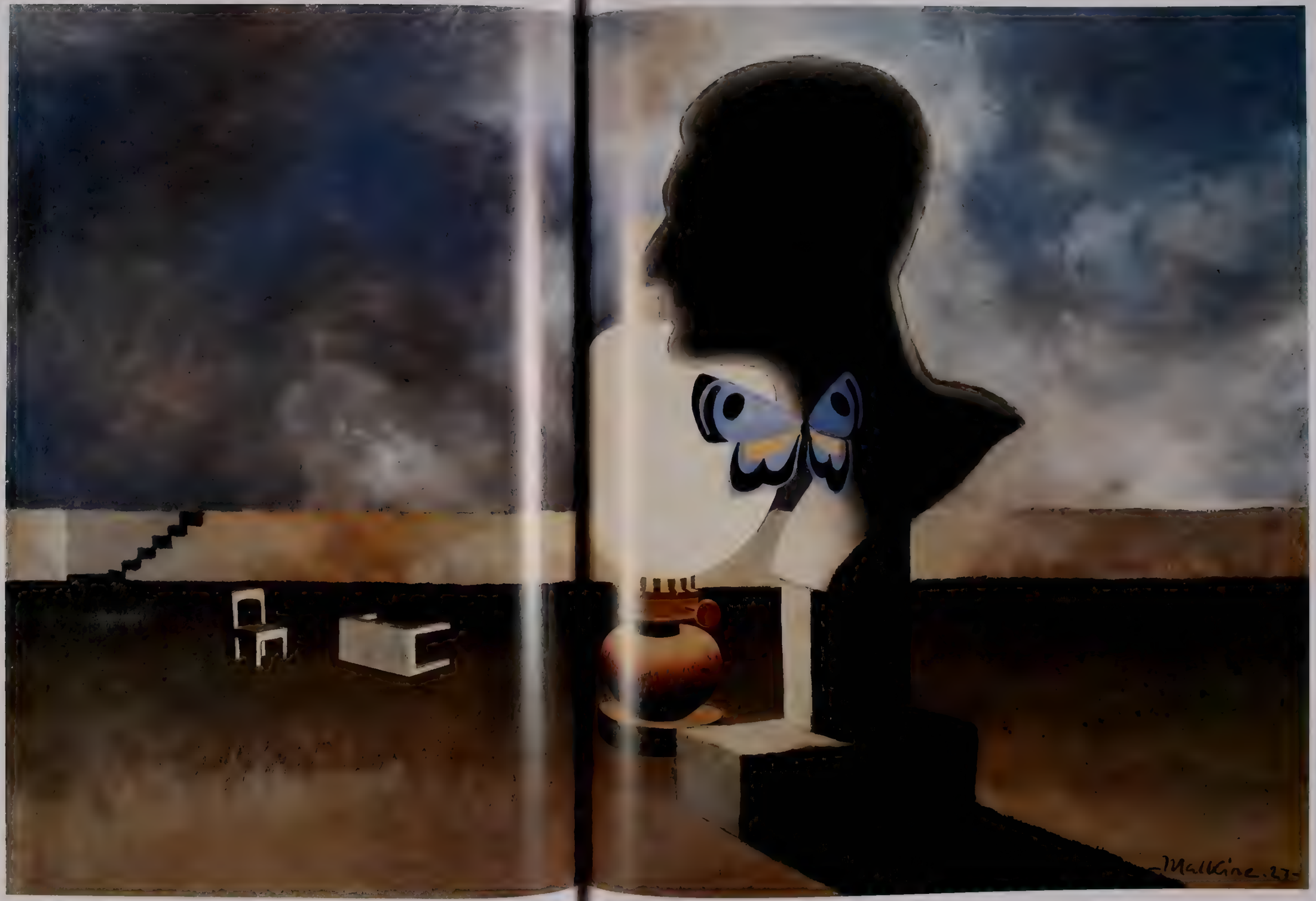
161 Georges Malkine *Spirits (Alcools)*, 1925 Oil on canvas 55 x 33 cm



162 Georges Malkine *Casino Night (Nuit du casino)*, 1928 Oil on canvas, 55 x 46 cm

163. Georges Malkine *The First Return (Le Premier Retour)*, 1927. Oil on canvas, 61 x 50 cm

following two pages 164 Georges Malkine *Deliverance of the Passport (La Delivrance du passeport)* 1927 Oil on canvas 60 x 92 cm



Mallgrave
1968

165 Georges Malkine *Antonin Artaud's Residence (La Demeure d'Antonin Artaud)*, 1968 Oil on canvas, 60 5 x 92 cm
166 Georges Malkine *Erik Satie's Residence (La Demeure d'Erik Satie)*, 1966 Oil on canvas, 46 x 55 cm
167 Georges Malkine *Claude Debussy's Residence (La Demeure de Claude Debussy)*, 1966 Oil on canvas, 56 x 46 cm
168 Georges Malkine *Baudelaire's Residence (La Demeure de Baudelaire)*, 1966 Oil on canvas, 55 x 46 cm

169. Man Ray *Imaginary Portrait of D. A. F. de Sade (2nd) (Portrait imaginaire de D. A. F. de Sade [2ème])*, 1940. Oil on canvas, 54 9 x 49.1 cm

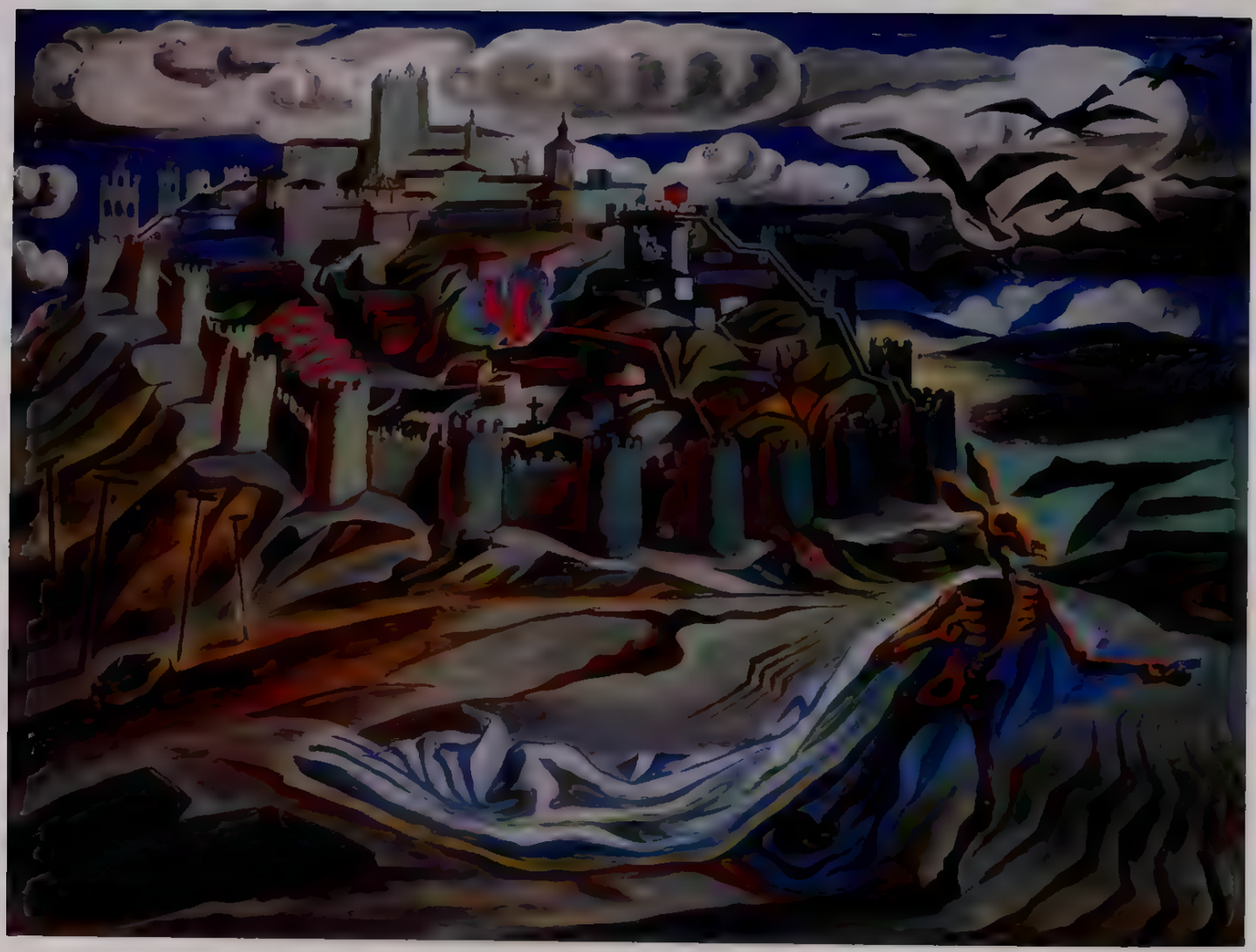
170. Man Ray *The Artificial Florist*, 1943. Oil and collage on canvas, 63 x 54 cm

following two pages: 171. Man Ray *Soleil de nuit; Abandoned Playground*, 1943 Oil on canvas, 51 x 61 cm

172. André Masson *Man in a Tower (Homme dans une tour)*, 1923–24. Oil on panel, 99 x 70.5 cm

173. André Masson *Metamorphoses (Métamorphoses)*, 1928. Oil on canvas, 59.5 x 73 cm

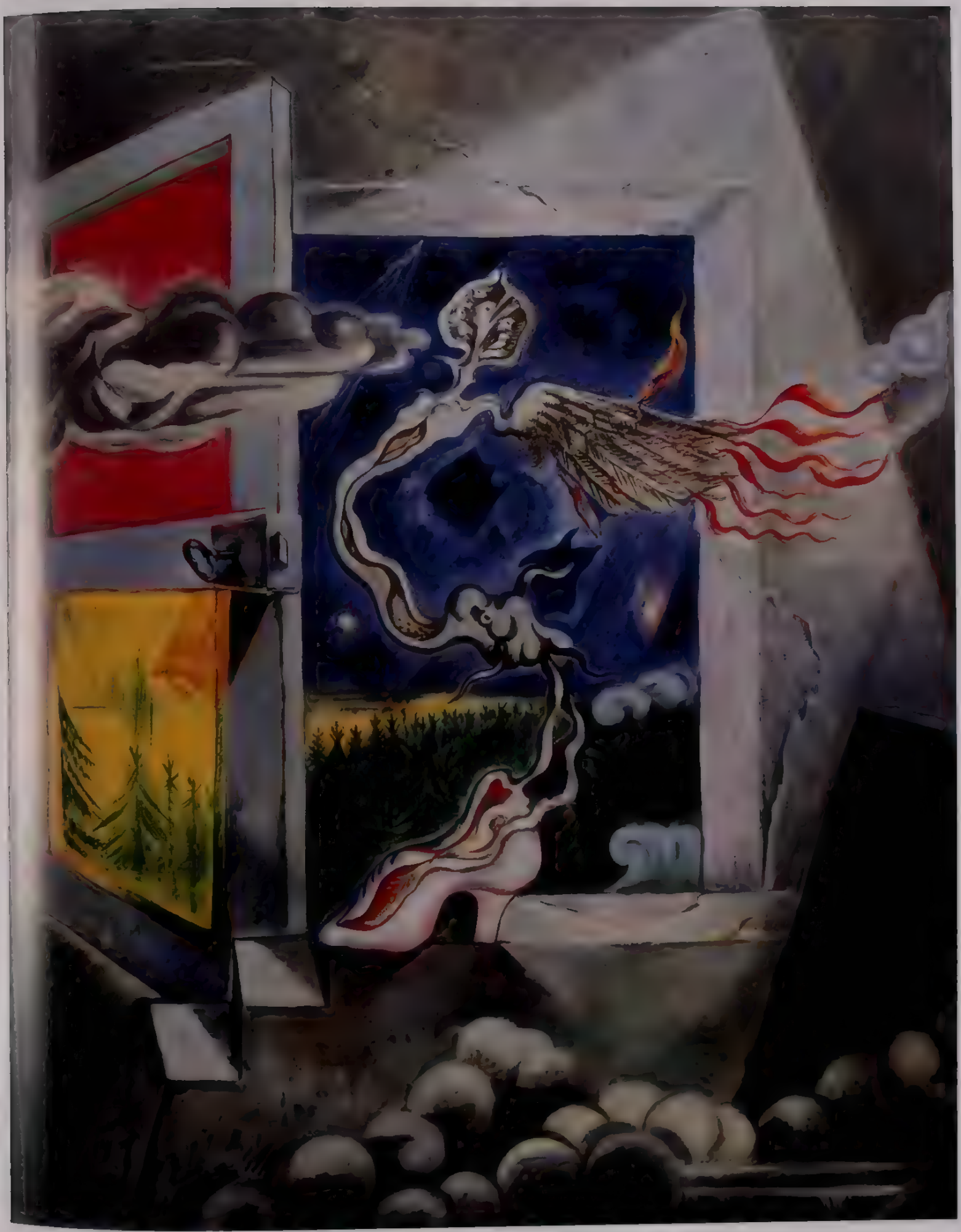
following two pages: 174. André Masson *Nude and Architecture (Nu et architecture)*, 1924. Oil on canvas, 70 x 90 cm



175. André Masson *Donkey's Ghost near Avila (Fantôme d'un âne près d'Avila)*, 1936. Oil on canvas, 57 x 77 cm

176. André Masson *Springtime (Le Printemps)*, 1938. Oil on canvas, 92 x 73 cm

pages 242–43: 177. André Masson *Bird Hotel (Hôtel des oiseaux)*, 1939. Oil on canvas, 81 x 130 cm

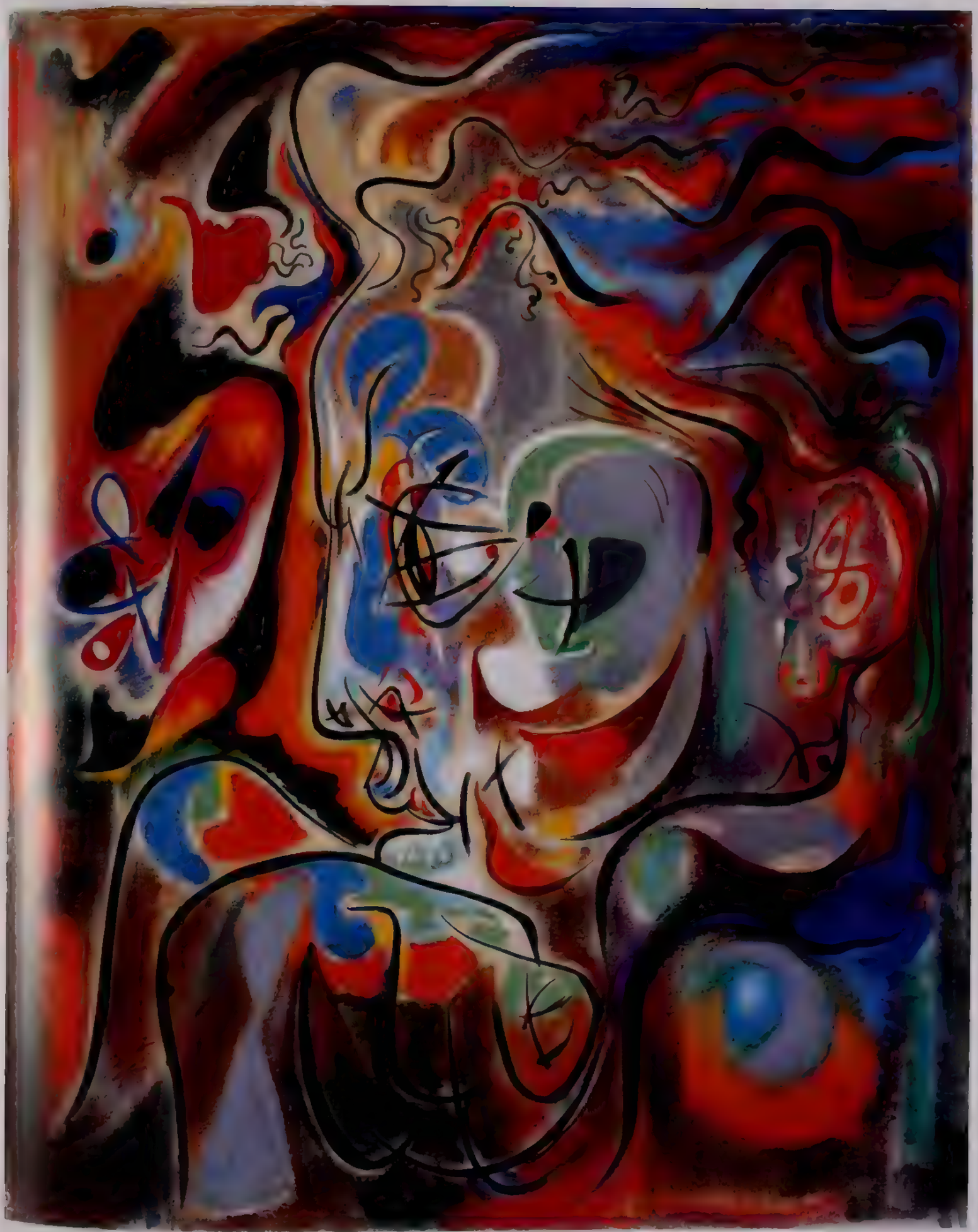


178 André Masson *Skull City (Ville Crânienne)*, 1938. Pastel, oil, and sand on canvas, 70 x 58 cm

179 André Masson *Skull City (Ville Crânienne)*, 1940. Watercolor and ink on paper, 58.1 x 45.7 cm

180 André Masson *Apple Eater (Le Mangeur de pommes)*, 1943. Oil on canvas, mounted on panel, 61 x 51 cm

181 André Masson *Sybille*, 1944 Pastel on canvas 100 x 82 cm



182. Matta *Psychological Morphology*, 1939. Oil on canvas, 71.1 x 91.4 cm

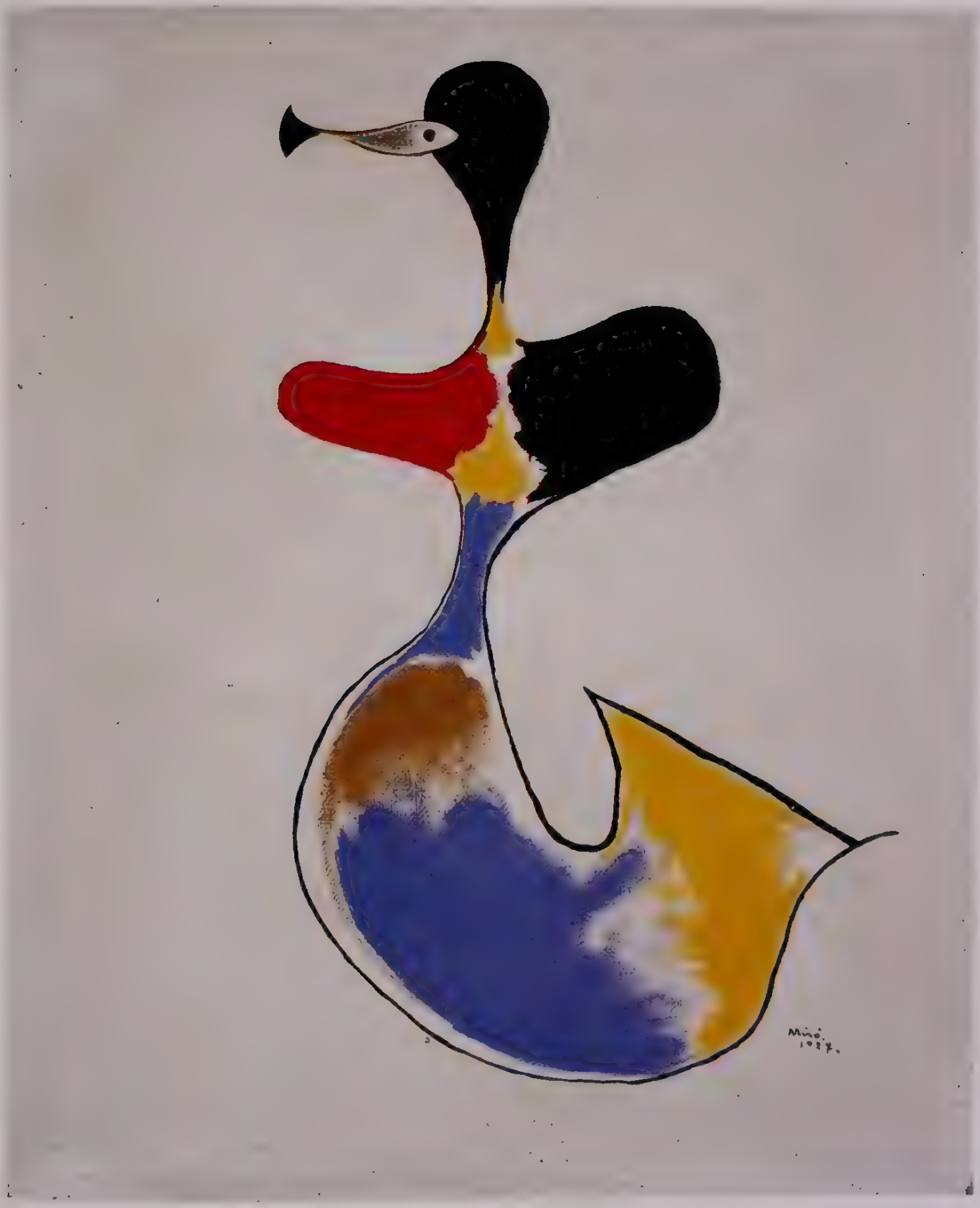
183 Matta *Untitled*, 1941. Oil on canvas, 91.5 x 76.2 cm

following two pages: 184. Matta *The Apples We Know*, 1943 Oil on canvas, 95 x 128 cm

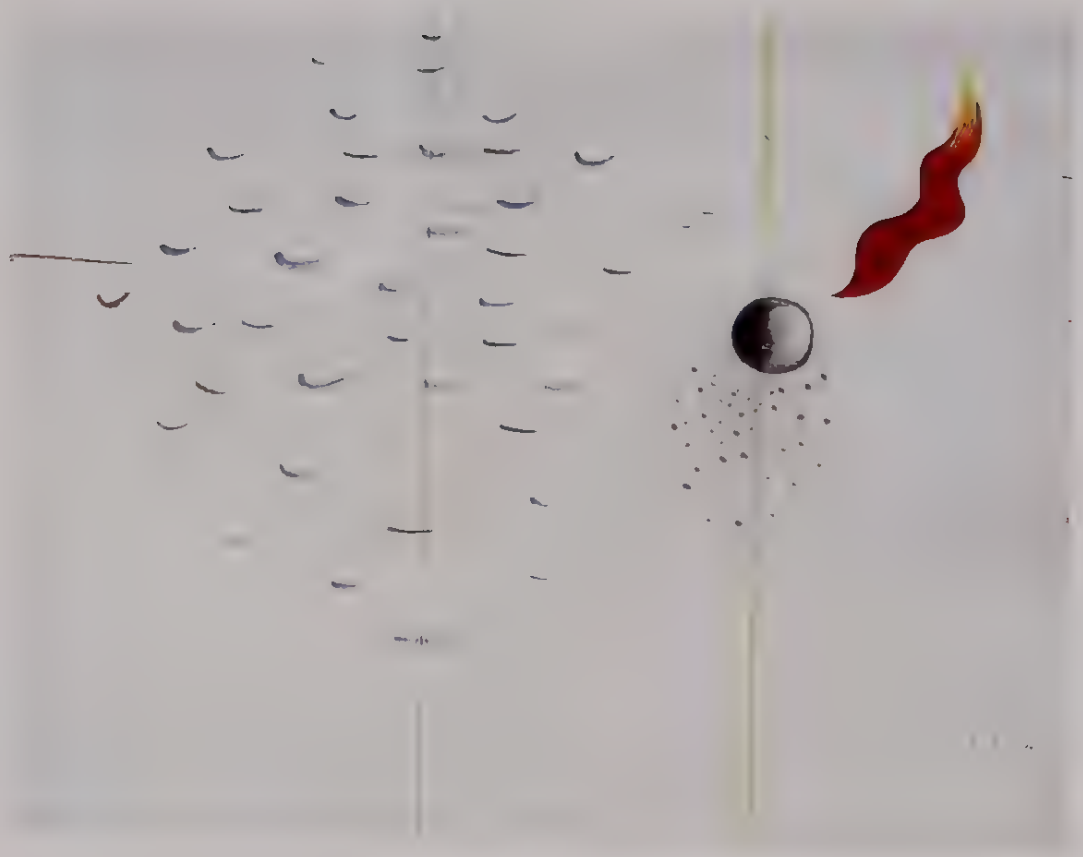
185 Matta *The Displaced Continent*, 1944 Oil on canvas, 72.5 x 92 cm

186 Matta *Liquid Night (La Nuit liquide)* n d Oil on canvas, 85 x 108 cm

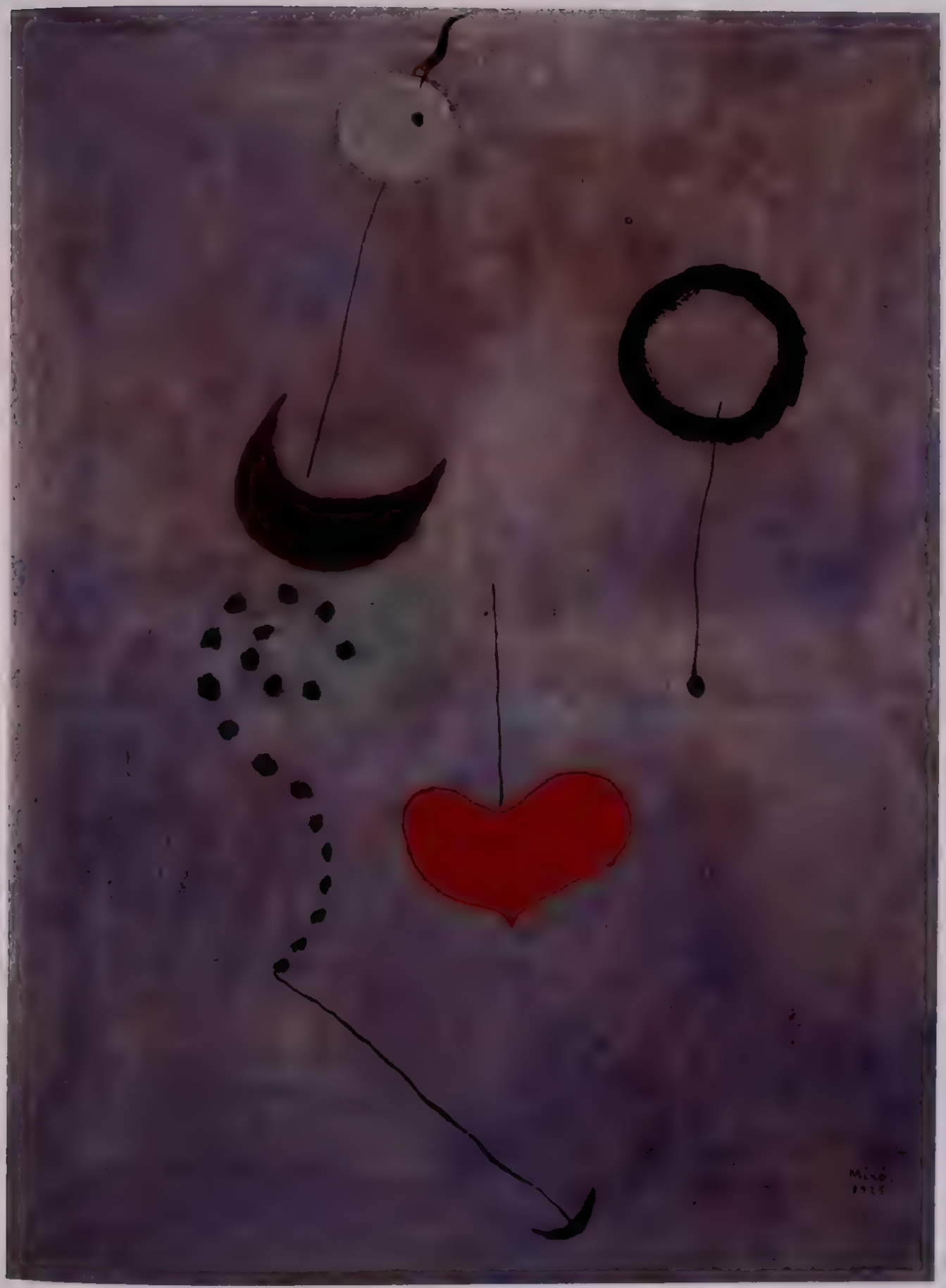
187 John Melville *Concavity of an Afternoon*, 1939. Oil on canvas, 55 x 43 cm



188. Joan Miró *The Siren (La Sirène)*, 1927. Oil on canvas, 62 x 50 cm



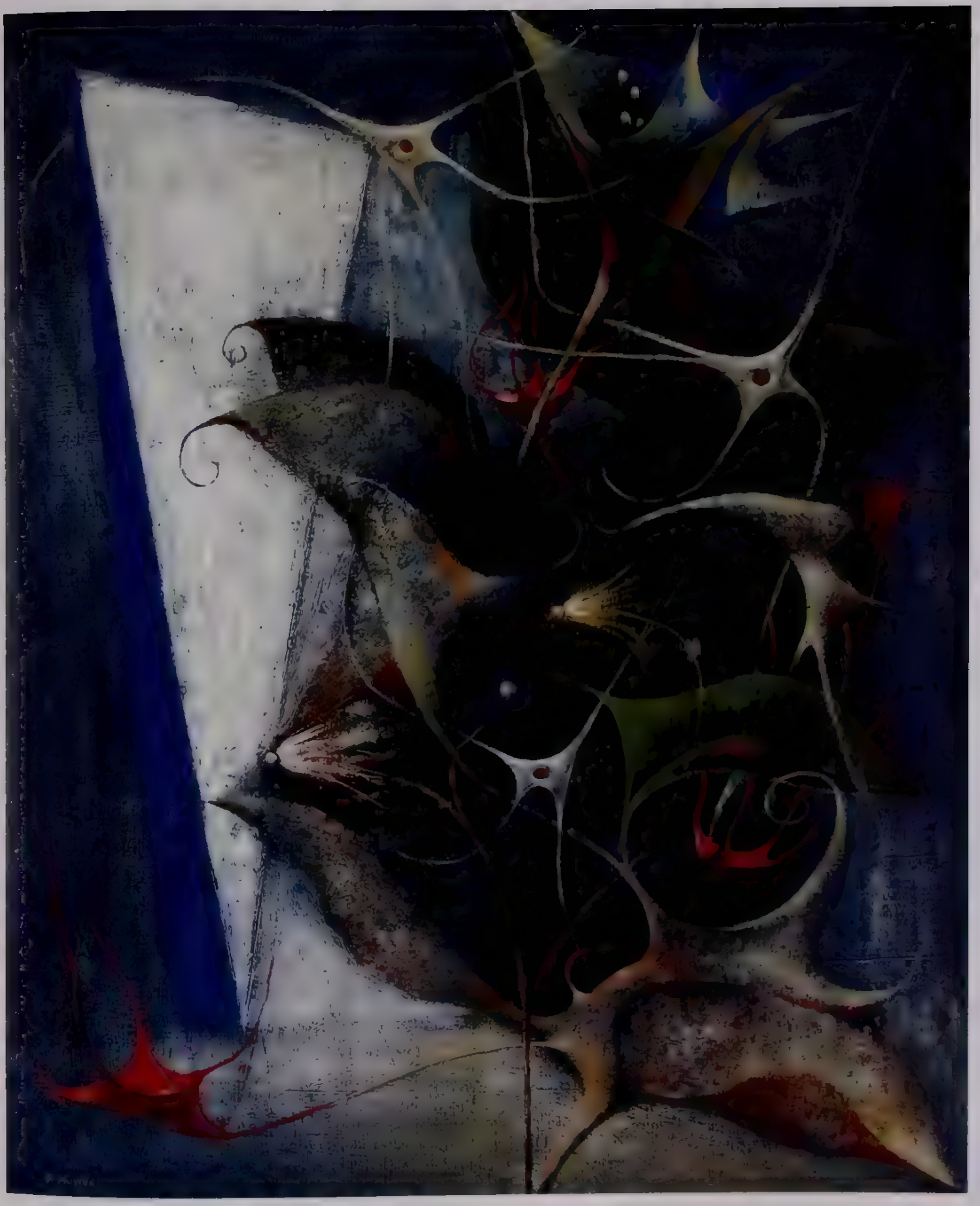
189. Joan Miró *Untitled*, August 13, 1924. Oil, charcoal, gouache, and watercolor on panel, 17.5 x 22.5 cm



190 Joan Miró *Untitled*, 1925. Oil on canvas, 64 x 49.5 cm

following two pages: 191. Joan Miró *Woman in the Night (Femme dans la nuit)*, April 18, 1945. Oil on canvas, 130 x 194 cm

192 Pierre Molinier *Flower from Heaven* (*La Fleur du paradis*), 1958. Oil on canvas, 95.5 x 129.5 cm.



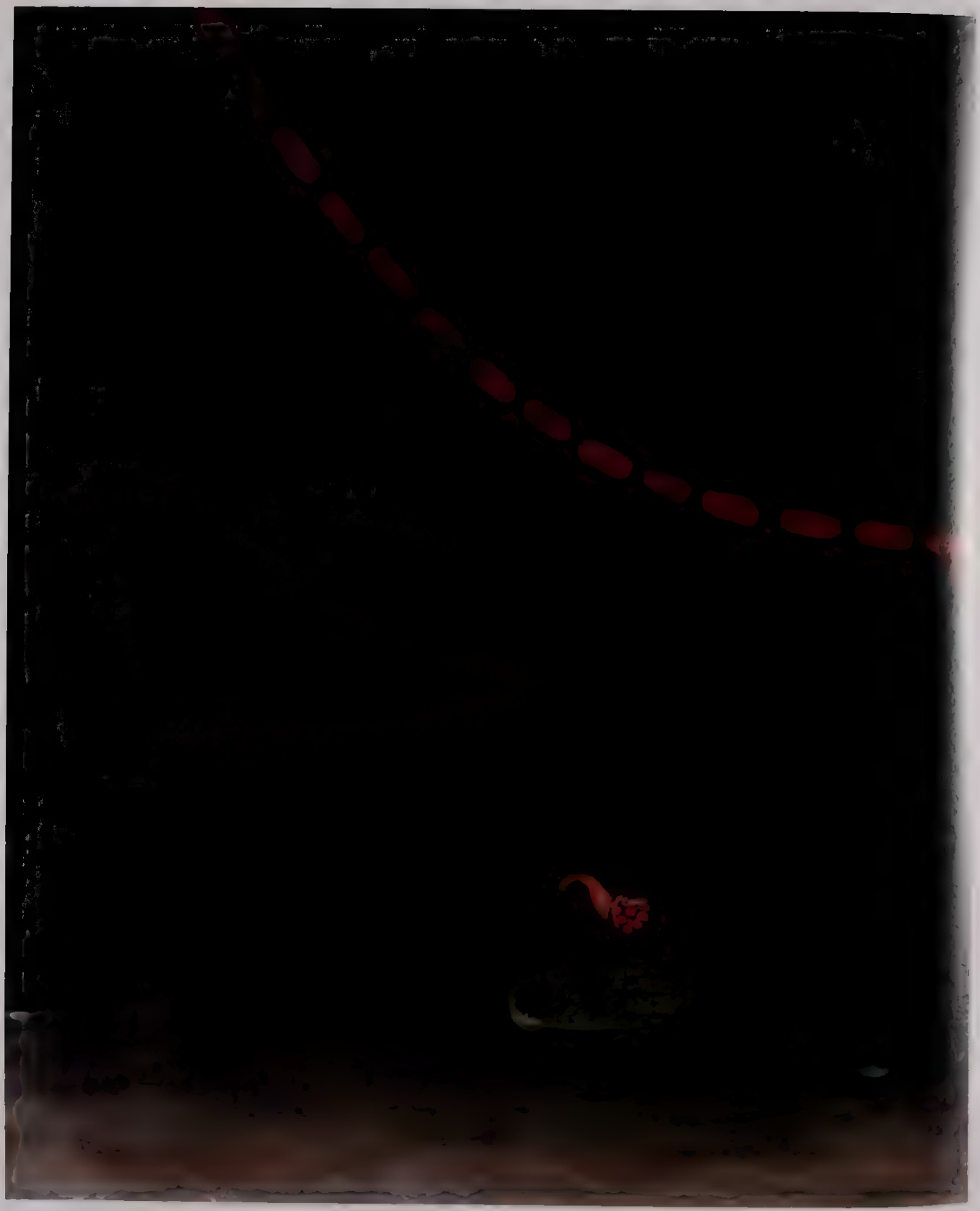
193 Muzika *The Shrub (Ker v modre)*, n.d Oil on canvas, 101 x 83 cm

Richard Oelze
Meret Oppenheim
Wolfgang Paalen
Roland Penrose
Francis Picabia

194 Richard Oelze *Breast Picture (Brustbild)*, 1953 Oil on paper, mounted on canvas, 30 x 39.5 cm

195 Richard Oelze *In One of the Following Years (When Also of Another Beauty II) (In einem späteren Jahr [Wenn auch von anderer Schönheit II])*, 1967. Oil on canvas, 100 x 80 cm

196 Richard Oelze *Of One's Own Will (Um seiner selbst willen)*, 1968 Oil on canvas, 100 x 80 cm



197. Meret Oppenheim *A Minute without Danger (Une Minute sans danger)*, 1943. Oil and collage on canvas, 81 5 x 65 5 cm

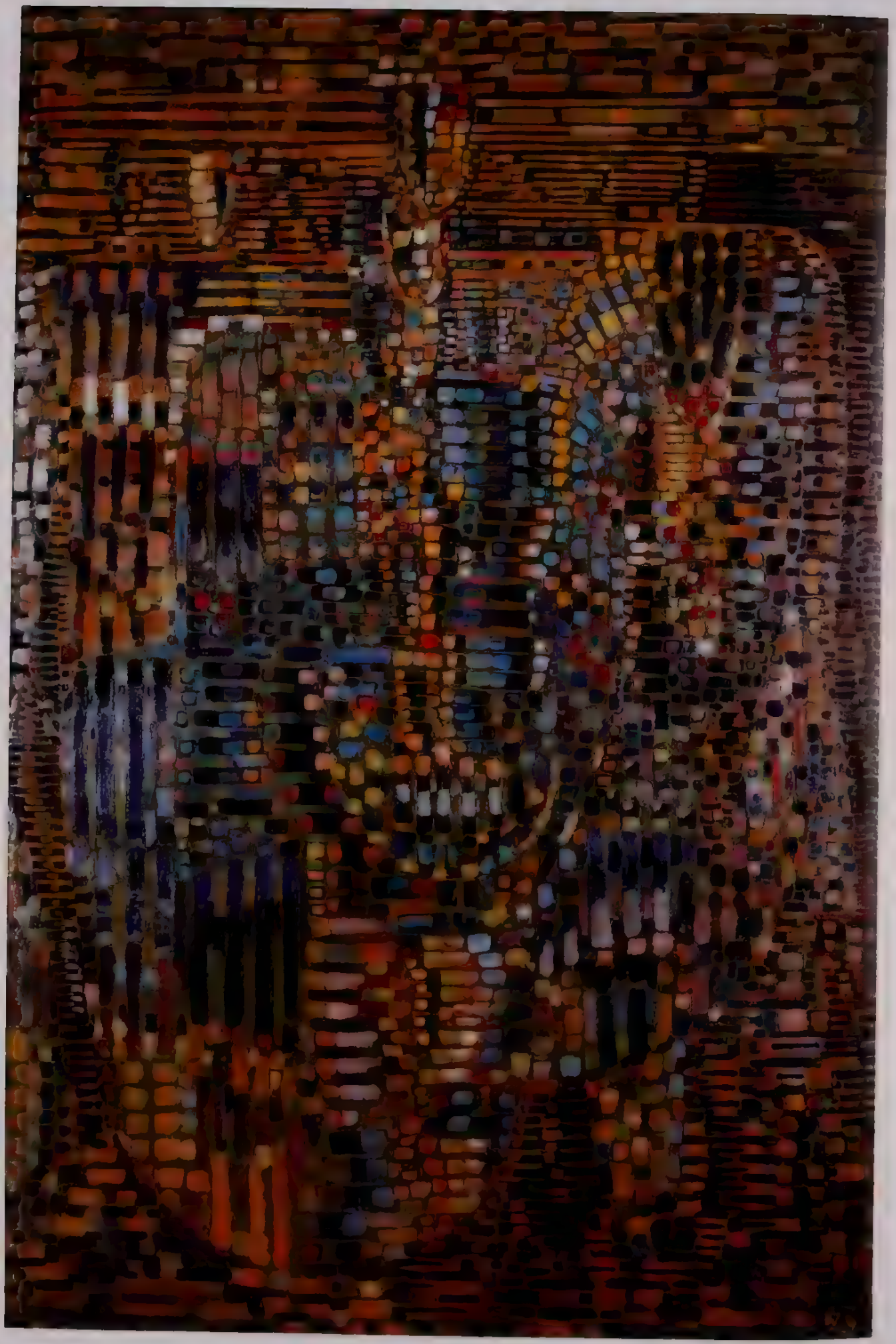
198. Wolfgang Paalen *The Watchers (Les Guetteurs)*, 1938. Smoke and oil on canvas, 65 x 50 cm

199 Wolfgang Paalen *Untitled (Fumage)*, 1940 Smoke and oil on canvas, 60 x 85 cm

200 Wolfgang Paalen *Totemic Landscape of My Childhood (Paysage totémique de mon enfance)*, 1937 Smoke and oil on canvas, 129.5 x 80 cm

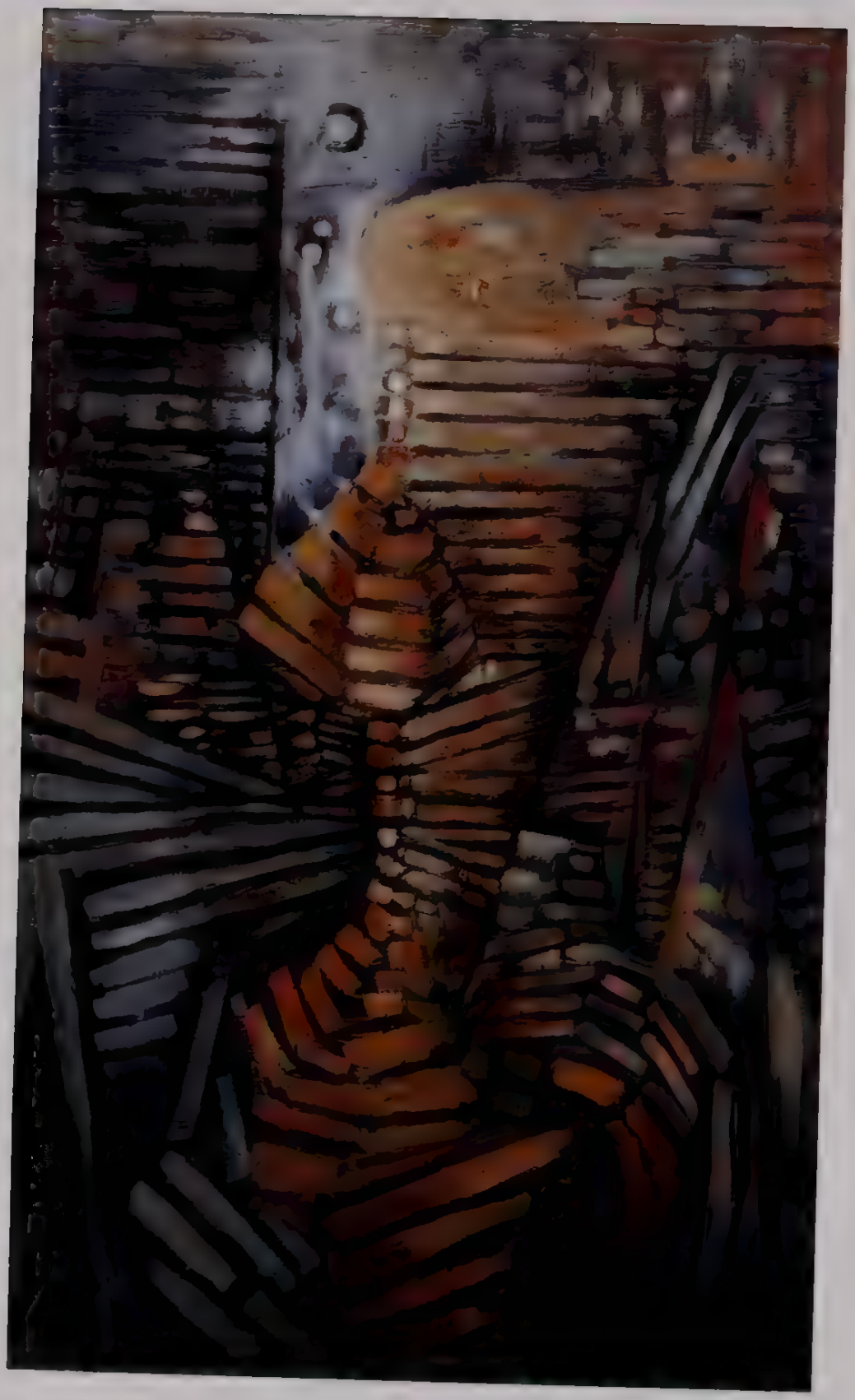
page 270: 201. Wolfgang Paalen *Fata Alaska*, 1937. Smoke and oil on canvas, 91.5 x 60 cm

page 271: 202. Wolfgang Paalen *The Strangers (Les Etrangers)*, 1937. Smoke and oil on canvas, 92 x 60 cm

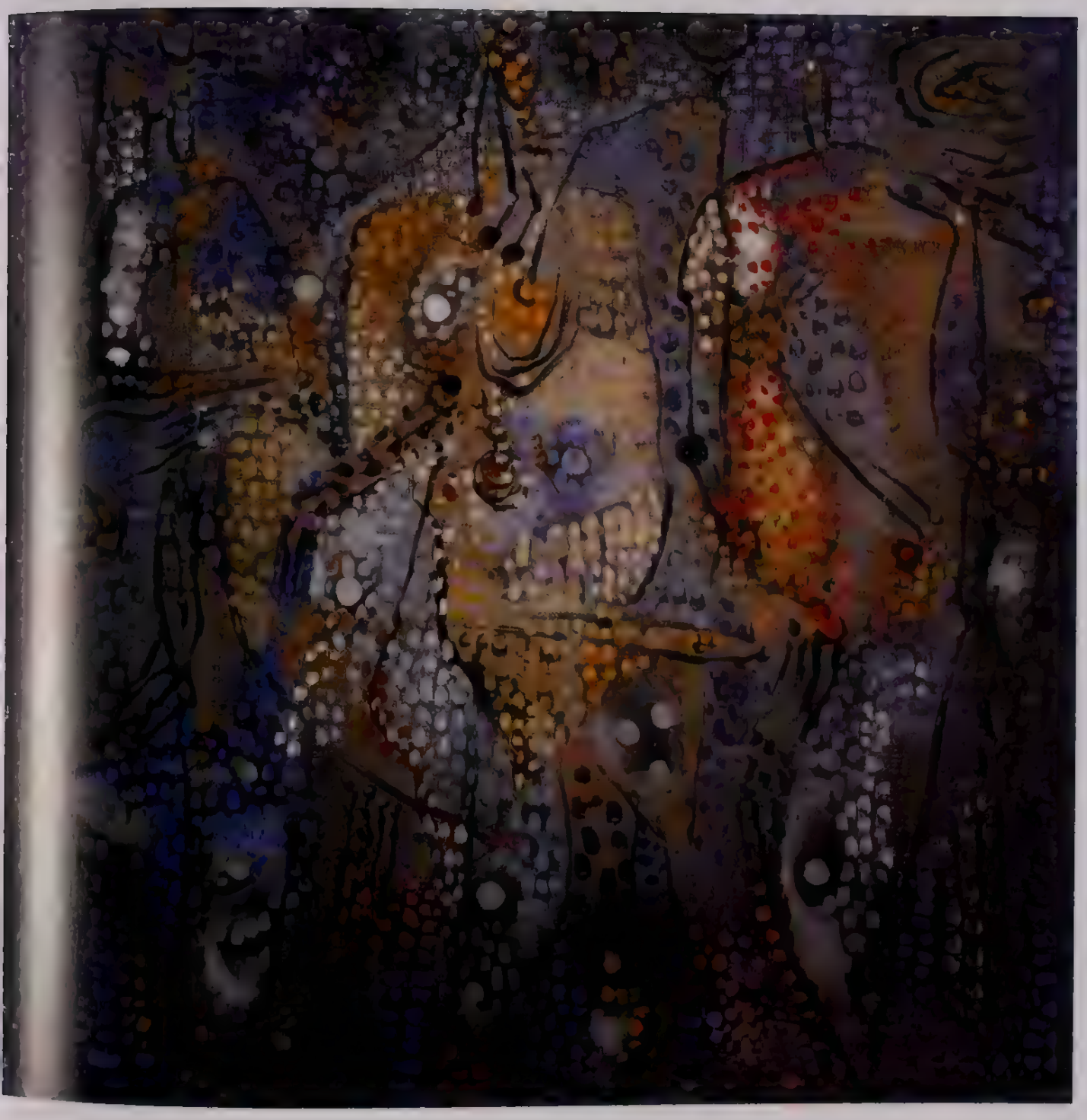


Wolfgang Paalen *Ancestors to Come (Ancêtres à venir)*, 1947. Oil on canvas, 194 x 130 cm

204. Wolfgang Paalen *Ancestors to Come II (Ancêtres à venir II)*, 1949. Oil on canvas, 40 x 50 cm



205. Wolfgang Paalen *La Clé Duchamp*, 1950. Oil on canvas, 55 x 32 cm



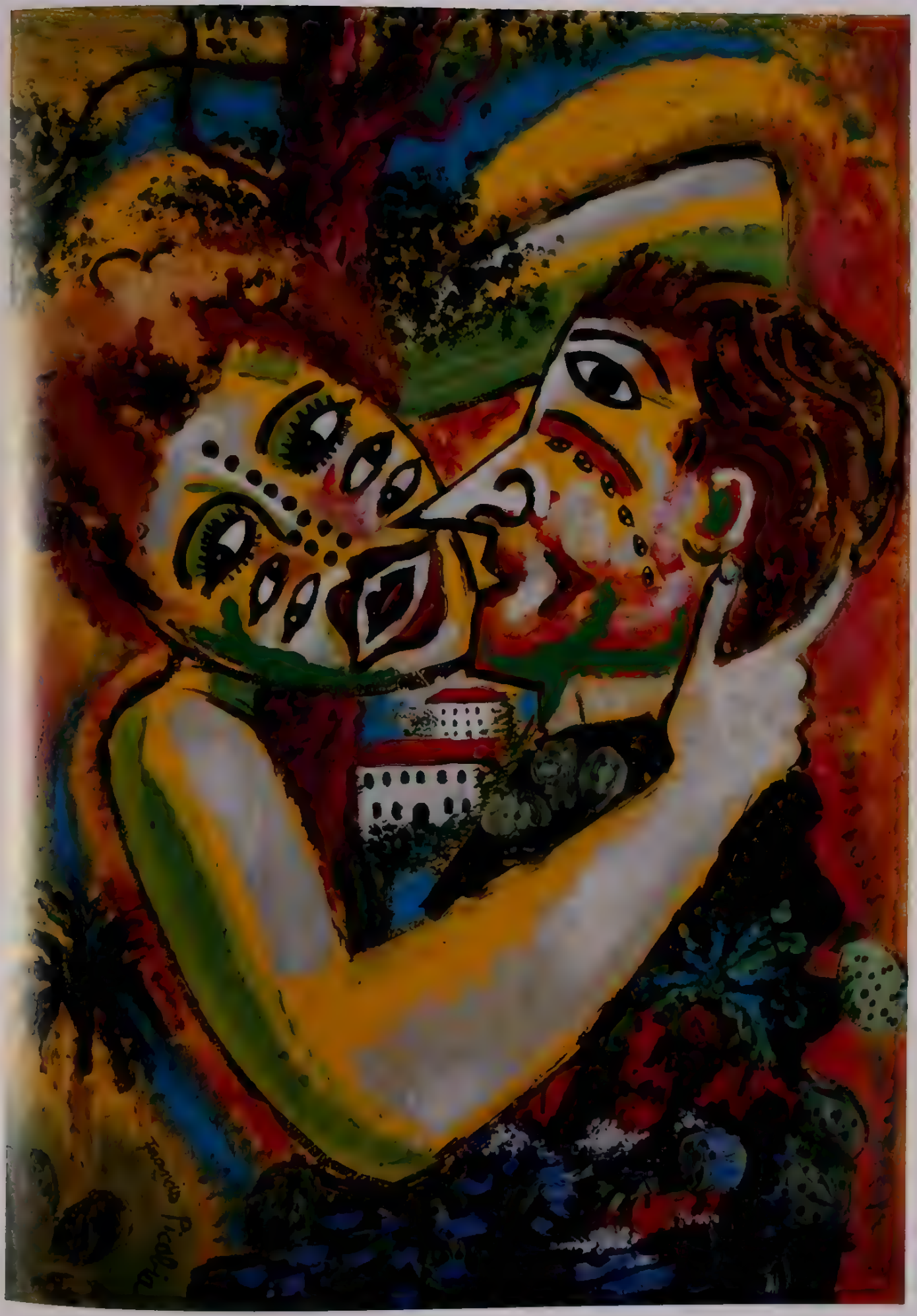
206 Wolfgang Paalen *Three Figures* (*Trois personnages*), 1947. Oil on canvas, 41 3 x 41 3 cm

207 Wolfgang Paalen *Mexican Fiesta (Fête mexicaine)*, 1949 Oil on canvas, 106 x 80 5 cm

208 Roland Penrose *Honeymoon Horse*, 1950 Oil on canvas, 65 x 76 cm

209 Francis Picabia *The Four Ages of Woman (Les Quatre Ages de la femme)*, 1926. Oil on canvas, 74 x 93 cm

210. Francis Picabia *Souvenir of Juan les Pins (Souvenir de Juan les Pins)*, 1924–26. Oil on board, 105 x 107 cm



Remedios
Pierre Roy
Kay Sage
Kurt Seligmann
Jindřich Štyrský
Rufino Tamayo

211 Remedios *Double Agent* (*L'Agent double*), 1936 Oil on copper, 21 x 17 cm

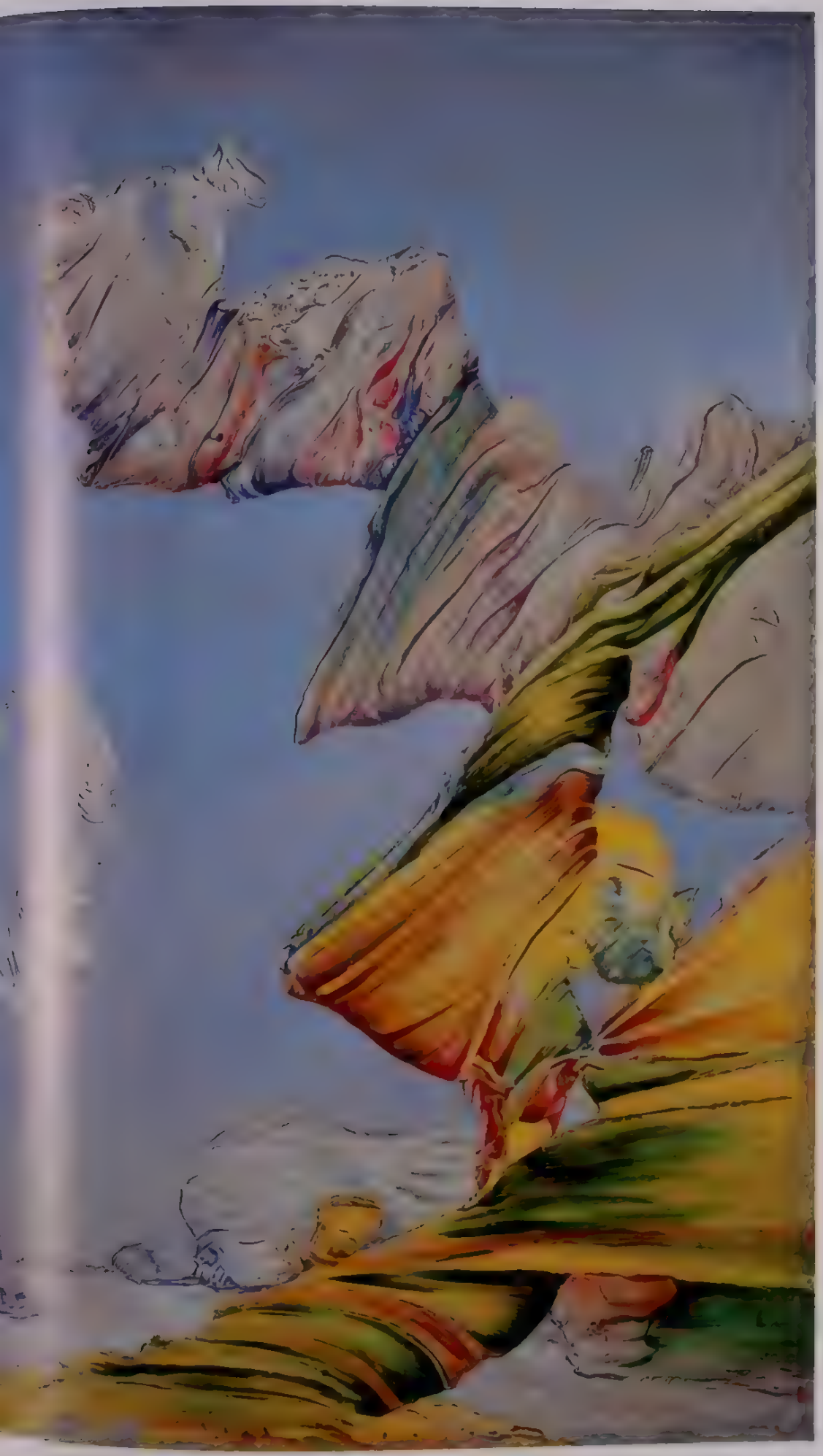
212. Pierre Roy *Honor to Unlucky Courage (Honneur au courage malheureux)*, n.d. Oil on canvas, 82 x 54.5 cm

213 Pierre Roy *Amusing Physique*, 1929 Oil on canvas 92 x 65 cm

214. Kay Sage *Untitled*, 1950. Oil on canvas, 98 x 80 cm

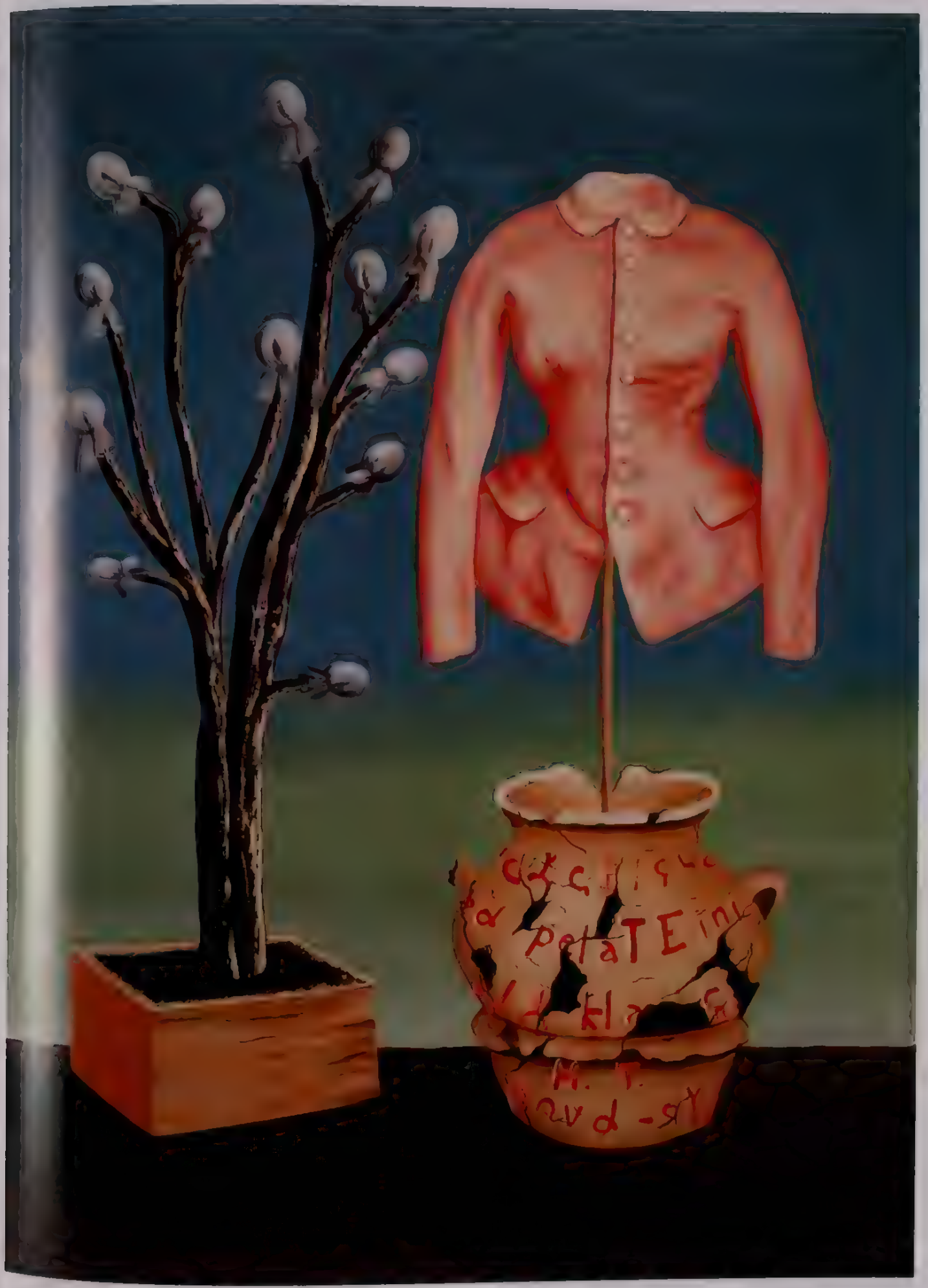
215 Kay Sage *Point of Intersection*, 1951–52. Oil on canvas, 98 x 82 cm

pages 286–87: 216. Kurt Seligmann *Untitled*, n.d. Oil on panel, 122 x 152 cm



217. Kurt Seligmann *Narcissus*, 1945. Oil on canvas, 101.6 x 58.4 cm

218. Jindřich Štyrský *Melancholy (Mélancholie)*, 1937. Oil on canvas, 130 x 97 cm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219 Jindřich Štyrský *Gift (Dar)*, 1937 Oil on canvas, 53 x 42 cm

220 Rufino Tamayo *Self-Portrait*, 1974. Oil on canvas, 100 x 81 cm

Yves Tanguy

221 Yves Tanguy *At the Fair (Les Forains)*, 1926 Oil on canvas, 40.5 x 33 cm

222 Yves Tanguy *Genesis* (*Genèse*), 1926. Oil on canvas, 100 x 81 cm

223. Yves Tanguy *Fear* (*La Peur*), 1926. Oil and mixed media on canvas, 100 x 73 cm

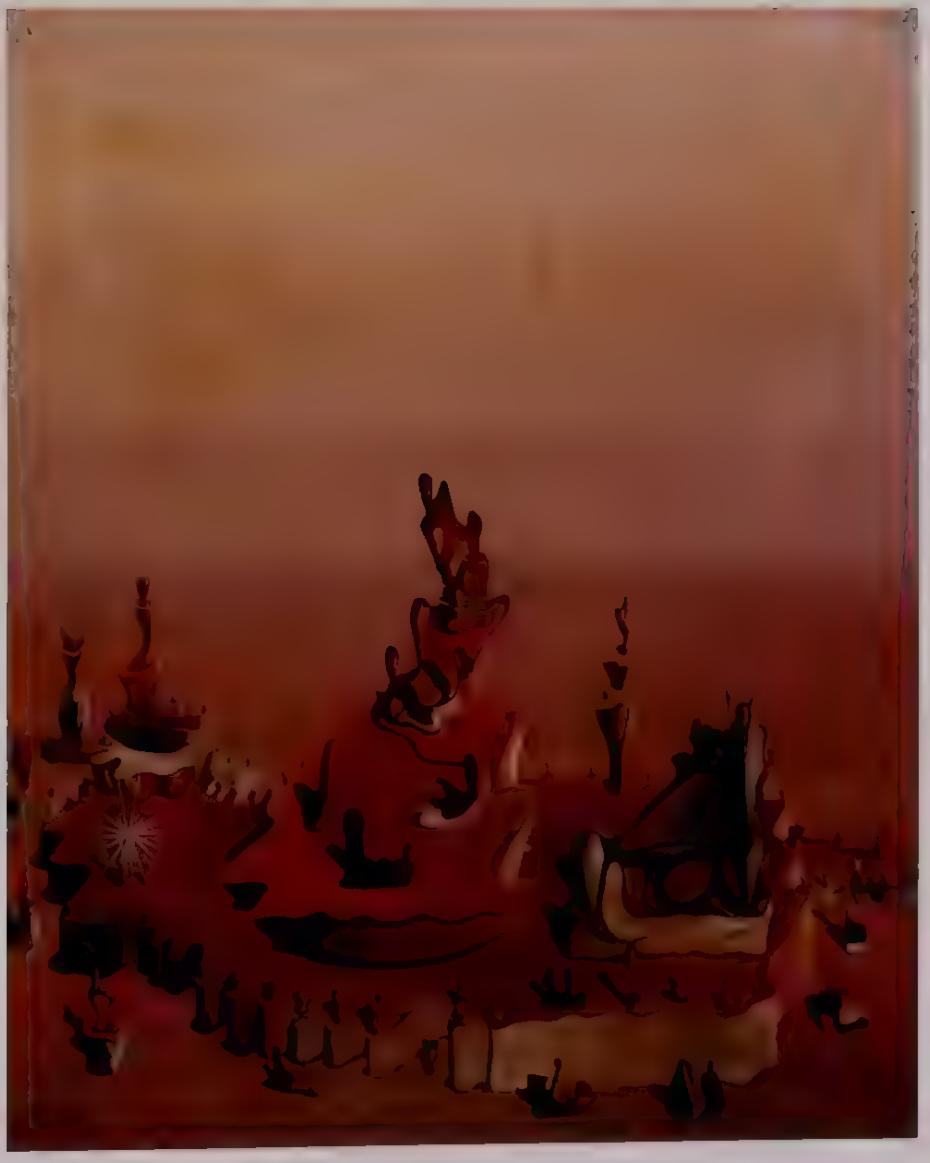
224. Yves Tanguy *She Sleeps (Dormeuse)*, 1927. Oil on canvas, 55 x 46 cm

225. Yves Tanguy *Untitled*, 1927. Oil on canvas, 115 x 81 cm

226. Yves Tanguy *Your Tapers Taper (Tes bougies bougent)*, 1929. Oil on canvas, 73 x 92 cm

227. Yves Tanguy *Untitled*, 1930. Oil on canvas, 73 x 60 cm

228. Yves Tanguy *Second Message III*, 1930. Oil on canvas, 63.5 x 72 cm



229. Yves Tanguy *The Obsession of Prophecies* (*L'Obsession de la prophétie*), 1933. Oil on canvas, 46 x 37.5 cm

230. Yves Tanguy *A Lasting Smile* (*Un Sourire continu*), 1934. Oil on wood, 19 x 43 cm

231. Yves Tanguy *The Pass of the Swallow (Le Col de l'hirondelle)*, 1934. Oil on panel, 44.5 x 36.5 cm

232. Yves Tanguy *Untitled*, 1936. Oil on wood, 65 x 21.5 cm

233 Yves Tanguy *Way of Heredity (Mode d heredite)* 1936 Oil on wood, 30 5 x 40 cm

234. Yves Tanguy *Solar Perils (Périls solaires)*, 1943 Oil on canvas, 92 x

235. Yves Tanguy *Closed Sea, Wide World (Mer close, monde ouvert)*, 1944. Oil on canvas, 58 x 127 cm

236 Yves Tanguy *Untitled*, 1944 Gouache on paper, 31 x 23 5 cm

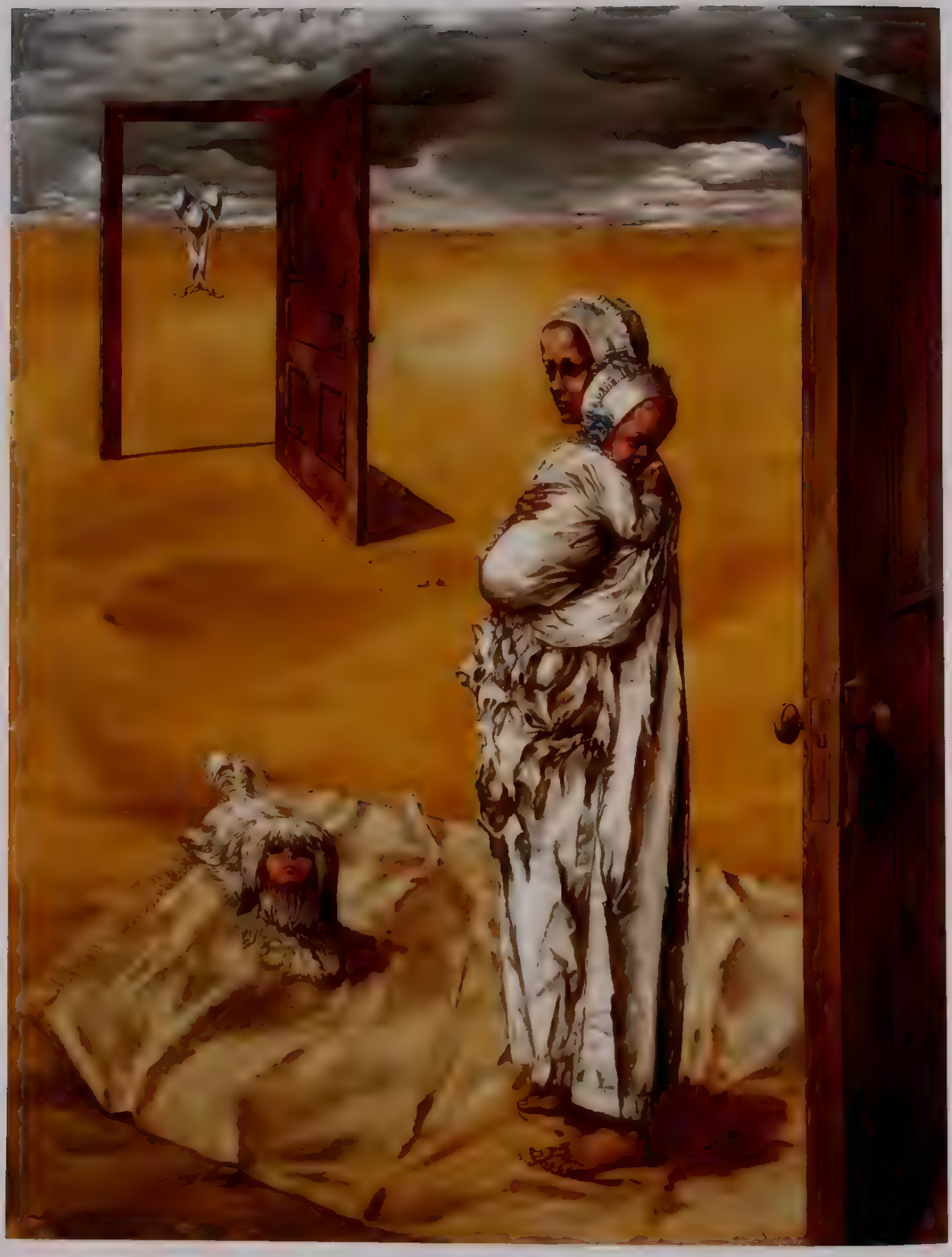
237 Yves Tanguy *Untitled* 1947 Gouache on paper, 35.5 x 28 cm

238 Yves Tanguy *This Morning (Ce matin)*, 1951 Oil on canvas, 91 × 53 cm

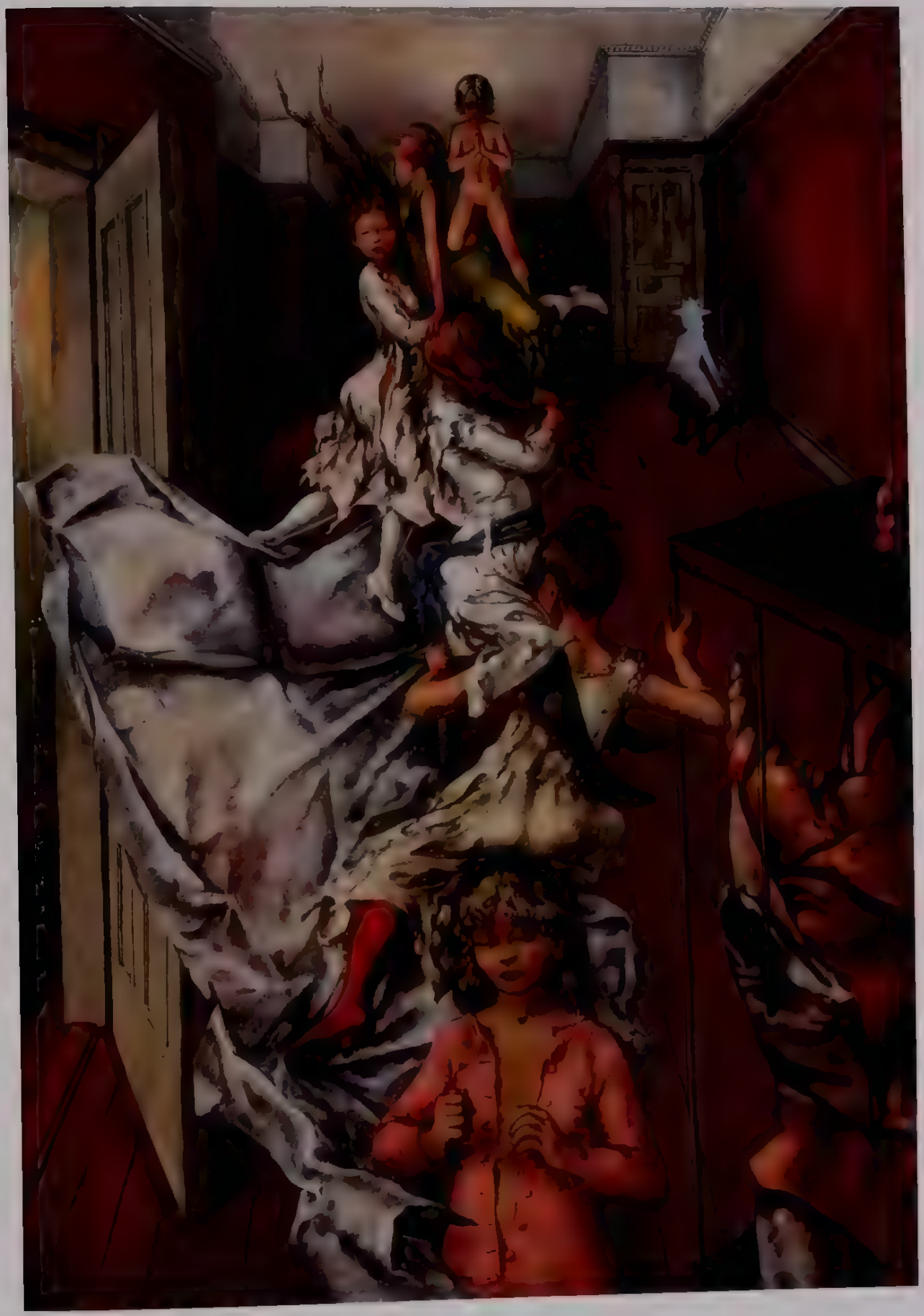
239. Yves Tanguy *Perspectives*, 1952 Oil on canvas, 50 x 71 cm

Dorothea Tanning
Toyen
Clovis Trouille

240 Dorothea Tanning *Green Sun with Pirates* 1943 Oil on canvas, 50 8 x 40 6 cm



241 Dorothea Tanning *Maternity*, 1946–47. Oil on canvas, 142.2 x 121.9 cm

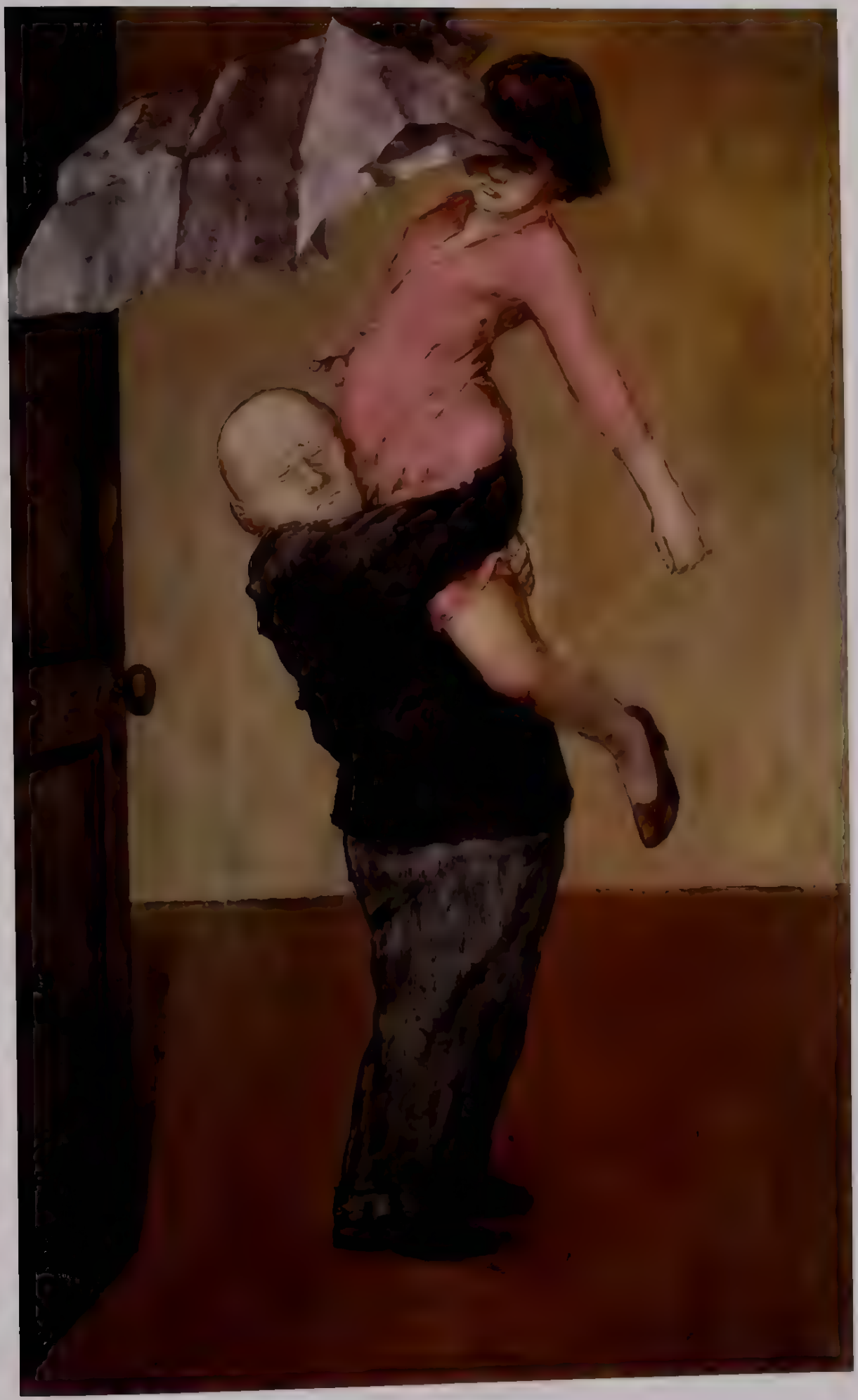


242 Dorothea Tanning *Palaestra* 1947 Oil on canvas, 62.2 x 44.5 cm

following two pages 243 Dorothea Tanning *Interior with Sudden Joy* 1951 Oil on canvas 61 x 90.8 cm

244. Dorothea Tanning *The Philosophers*, 1952 Oil on canvas, 75.9 x 90.8 cm

245. Dorothea Tanning *Death and the Maiden*, 1953 Oil on canvas, 129.9 x 81 cm



246. Toyen *The Dangerous Hour (Nebezpačná)*, 1942. Oil on canvas, 73 x 92 cm

247 Toyen *Amid Long Shadows (Mezi dlouhými stíny)*, 1943 Oil on canvas, 52 x 90 cm

following two pages 248 Toyen *At Château La Coste (Na zámku La Coste)*, 1946 Oil on canvas, 100 x 165 cm

249 Toyen *Waiting Lava (Lave de l'attente)*, 1961. Oil on canvas, 50 x 100 cm
250. Toyen *At Château de Silling (Au Château de Silling)*, 1969
Oil and collage on canvas, 60 x 120 cm

251. Clovis Trouille *Lament (La Complainte)*, 1930. Oil on canvas, in artist's painted frame, canvas: 150 x 86 cm
252. Clovis Trouille *Carmel Dialogue (Le Dialogue au Carmel)*, 1944. Oil on canvas, 71 x 98 cm

253. Clovis Trouille *Oh! Calcutta! Calcutta!*, 1946. Oil on canvas, 27 x 46 cm

254. Clovis Trouille *Ceremony of the Women Magicians (Cérémonial des magiciennes)*, 1962. Oil on canvas, 58.5 x 72 cm

Objects

The Great Exterior Object

by José Pierre

> Found objects serve precisely the same duties as dreams, in the sense that they free the individual from paralyzing emotional scruples, comfort him, and make him understand that the obstacle he may have considered insurmountable has been cleared
> —André Breton[1]

Surrealism has sometimes seemed to signify a rejection of the exterior world, insofar as automatic writing, automatic drawing, and automatic painting are frankly oriented toward the "interior model," in other words, toward the unconscious. In fact, objects have enjoyed a privileged status in the movement since its beginnings. The real object as we know it hovered around the dreamed object, then around the found object, and finally around the completely invented object.

In 1924, André Breton suggested fabricating "some of those objects we perceive only in dreams" and putting them into circulation.[2] It was only in 1930, however, that Alberto Giacometti provided the first answer to this call, with his mobile object *L'Heure des traces*, which evokes erotic sensations in the viewer. Soon thereafter, Salvador Dalí introduced the notion of "Surrealist objects with symbolic functioning," the first four of which were realized in 1931 by himself, Breton, Gala Eluard, and Valentine Hugo. What these small constructions share is the suggestion, if not the actual translation, of a voluptuous movement. They are clearly indebted not only to Dalí's directives but also to the many passages on "found objects" in Breton's texts, beginning with *Nadja* in 1928. For Breton, "finds" were responses to questions, generally not formulated, concerning the desire for love: "Every bit of flotsam within our reach should be considered a precipitation of our desire."[3]

Discarding the restricting requirement of "symbolic functioning"—which, moreover, was denounced by Breton in 1932[4]—the Surrealist object entailed a virtually unlimited field of investigation. Furthermore, it was a practice open to all, because the objects were fabricated most often from materials of no value, and their assembly posed no technical problems. The richest period for the Surrealist object was between 1936 and 1939, when exhibitions devoted exclusively to these objects proliferated in France and Great Britain. Among the most significant artists involved, in terms of quantity and quality, were Hans Bellmer, Victor Brauner, Joseph Cornell, Dalí, Oscar Domínguez, Man Ray, Meret Oppenheim, Wolfgang Paalen, Roland Penrose, Kurt Seligmann, and Yves Tanguy.

At the same time, Breton proposed the "poem-object," in which a few lines of poetry were combined with an object, thus establishing a dialogue. Breton's poem-objects became widely known, and some are highly suggestive and lyrical. It seems that they greatly affected Joseph Cornell, whose own objects, much more numerous than those by Breton, constitute a universe of extreme richness and unique grace. Using the most modest, least prestigious materials—cork balls, curtain rings,

marbles, bottles, metal rods, hotel stickers, old photographs, bits of engravings, etc.—and enclosing them in glass-paned boxes, Cornell created intense environments of melancholy, probably rooted in fleeting childhood memories and wrenching adolescent emotions, whether real or imaginary.

It has been suggested, first of all by the Surrealists, that the precursors to Surrealist objects are Pablo Picasso's Cubist constructions, some of Umberto Boccioni's Futurist works, Marcel Duchamp's readymades, and even Kurt Schwitters's endless *Merzbauen*. Although similarities can be drawn in terms of technique—if only in the use of various scrap materials—these examples share nothing with Surrealist objects on a spiritual level. Indeed, where do dreams figure in the work of Picasso, Boccioni, Duchamp, and Schwitters? Yet, they are almost always present in the works of the Surrealists. The dreams in question are sometimes cruel, but then again, why shouldn't they be?

That said, we may wonder whether the Surrealists exploited the object to its fullest possibilities. One has the impression that, with the exception of Cornell, they regarded the object as a distraction, whereas in their hands it could have become a veritable instrument of war in the Surrealist revolution. It seems that a later generation of artists—Jasper Johns, Robert Rauschenberg, Pop artists (mainly, Claes Oldenburg), and Nouveaux Réalistes (such as Arman, Daniel Spoerri, and Jean Tinguely)—understood this potential, but their work is largely devoid of the dreamlike and poetic charge characteristic of Surrealist objects.

At approximately the same time that the Surrealist object made its appearance, Surrealist sculpture (in the strict sense of the word "sculpture") emerged in works by Jean Arp, Giacometti, André Masson, Joan Miró, and Henry Moore. Subsequently, as early as the 1940s, there were the sculptures by David Hare, Maria Martins, Isamu Noguchi, and Isabelle Waldberg. Finally, in the 1950s, Agustín Cárdenas's sculpture was among the most noble and seductive of all Surrealist sculpture extended the discoveries of the object, including the poem-object, toward a conquest of exterior space by creatures from the inner realm.

Translated, from the French, by John Goodman and Molly Stevens

1. André Breton, *L'Amour fou* (Paris: Gallimard, 1937), p. 46
2. Breton, "Introduction au discours sur le peu de réalité," *Commerce*, no. 3 (1924), pp. 25–27; reprinted in Breton, *Point du jour* (Paris: Gallimard, 1934), pp. 5–35.
3. Breton, preface, *Exposition surréaliste d'objets*, exh. cat. (Paris: Charles Ratton, 1936); reprinted in Breton, *Le Surréalisme et la peinture* (Paris: Gallimard, 1928, 1965), p. 283
4. Breton, *Les Vases communicants* (Paris, 1932)

256. Hans Bellmer *Still Fingers (Les Doigts immobiles)*, 1977. Wood, 34.3 x 43.2 x 33 cm

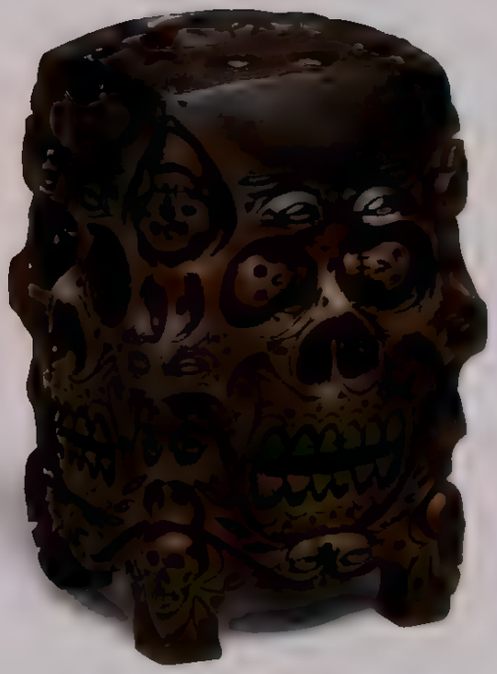
257. Hans Bellmer *Ball Joint (Jointure à boule)*, 1934–36 Assemblage. 52 x 45.5 x 7 cm

257. Hans Bellmer *Ball Joint (Jointure à boule)*, 1934–36. Assemblage, 52 x 45 5 x 7 cm

258. Hans Bellmer *The Center of the Doll* (*Le Centre de la poupée*), 1936. Painted metal, 46 x 15 x 22 cm

259 Hans Bellmer *In Memory of My Wife Margarete (En souvenir de ma femme Margarete)*, February 1938 Assemblage, 15 x 20 5 x 5 8 cm

260 Jean Benoît Case for the manuscript *Les Champs magnetiques* by André Breton and Philippe Soupault (1919), 1972–73 Mixed media, 35 x 35 x 50 cm



261. Jean Benoît *Little Skull Box (Petite boîte crânienne)*, 1993 Mixed media, 18 5 x 12 x 12 cm

262 Victor Brauner *Untitled*, July 17, 1941 Watercolor and india ink on paper, in glass-and-silver pendant, 4 6 x 4.1 x 0 5 cm

263 Victor Brauner *Untitled*, 1946–47 Oil on bone, 4.8 x 4.3 cm

264. Claude Cahun *Object*, 1936. Wood and human hair, 14 x 17 x 10 cm

265 Agustín Cárdenas *The Small Horse (Le Petit Cheval)*, 1984 Bronze, 35 x 50 x 20 cm Number 1 in an edition of 6

Joseph Cornell

266 Joseph Cornell *Untitled*, ca. early 1930s. Construction in pocketwatch, 6 cm diameter

267. Joseph Cornell *Untitled (Object)*, 1933 Box construction, 13 x 10.6 x 2 2 cm

268 Joseph Cornell *Untitled (Object)*, ca. 1933–35 Box construction, 2.2 x 11.8 x 9.2 cm

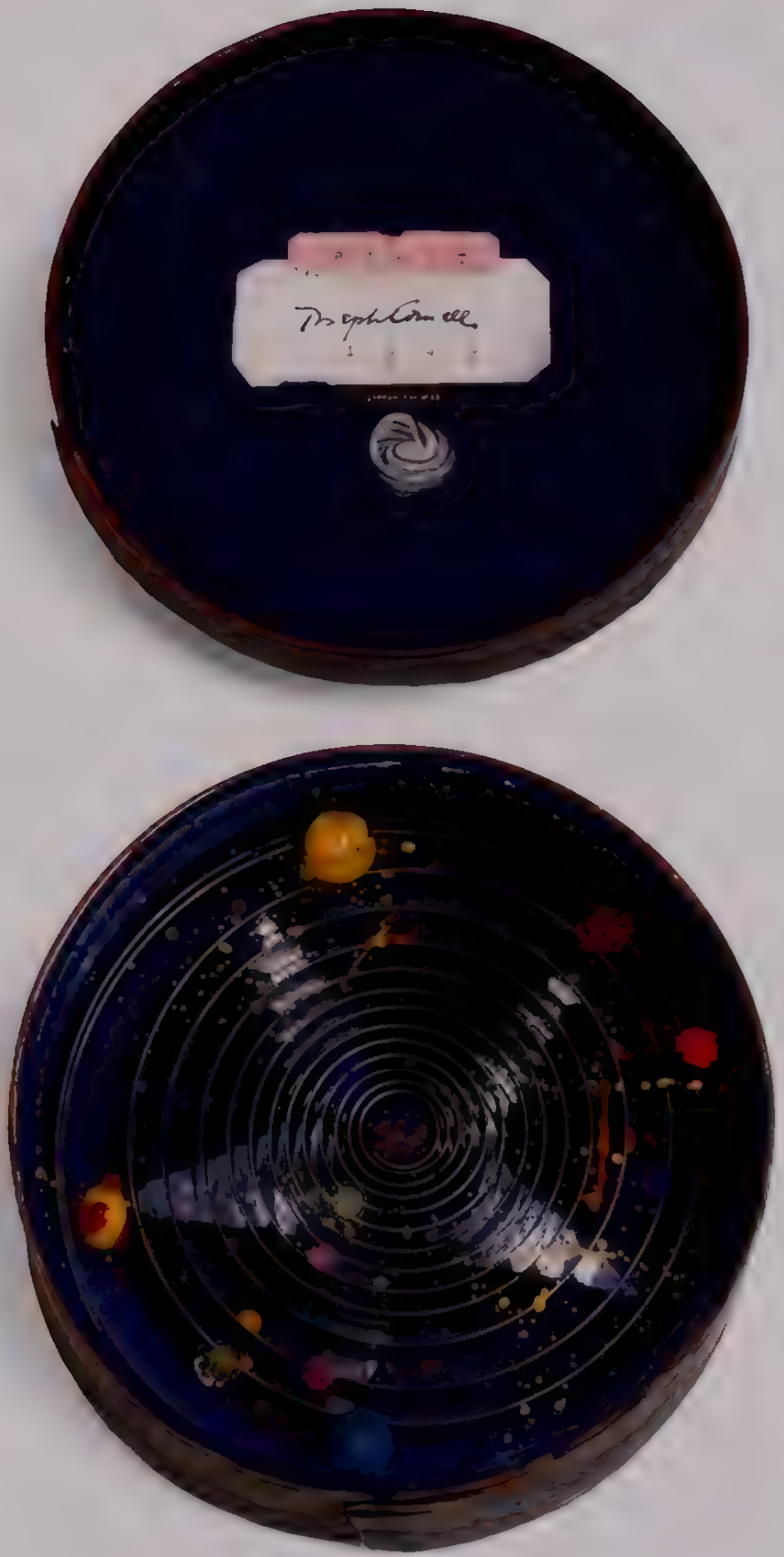
269. Joseph Cornell *Untitled*, ca. 1935. Box construction, 2 x 15.5 x 13 cm

270. Joseph Cornell *Untitled (Chinese Bottle)*, 1933. Construction in bottle, 20.8 x 8.9 x 5.7 cm

271. Joseph Cornell *Object (Amusemens d'optique)*, 1946. Box construction, 8 cm high, 15.6 cm diameter

272. Joseph Cornell *Beehive (Thimble Forest)*, 1939. Box construction, 12.5 cm high, 24.9 cm diameter

273 Joseph Cornell *Untitled (Beehive; Thimble Forest)*, 1948. Box construction, 9 cm high, 19 cm diameter.



274. Joseph Cornell *Object (for Robert Motherwell)*, 1948 Box construction, 8.5 cm high, 16 cm diameter.

275. Joseph Cornell *Solomon Islands*, 1940–42. Box construction, 6.5 x 44.5 x 32 cm

Interior of *Solomon Islands* (cat. no. 275) with tray of compasses removed

276. Joseph Cornell *Untitled*, 1942. Box construction, 12 x 27 x 20 cm

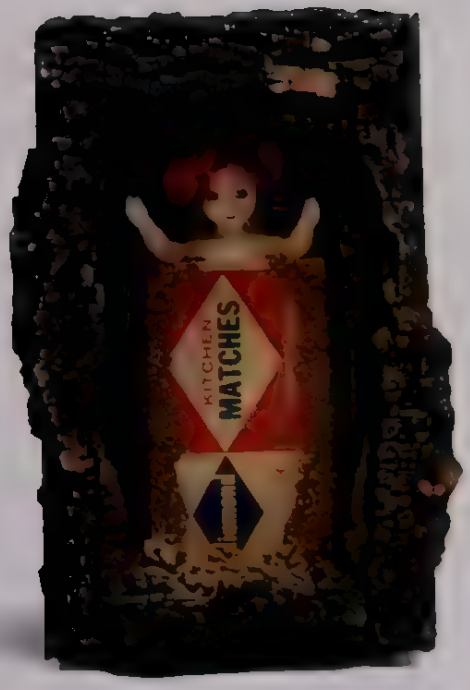
277. Joseph Cornell *Toumanova Snow Bowl*, ca. 1941. Box construction, 31.5 x 20.3 x 10.2 cm

278. Joseph Cornell *Castle*, summer 1944. Box construction, 27.6 x 53 x 14.6 cm

279. Joseph Cornell *Untitled (American Rabbit)*, ca. 1945–46. Box construction, 8 x 42 x 34 cm

280. Joseph Cornell *Soap Bubble Set*, 1942–46. Box construction, 19 x 32 x 8.5 cm

281. Joseph Cornell *Napoleon's Pipe*, 1945. Box construction, 13 x 29 x 8 cm



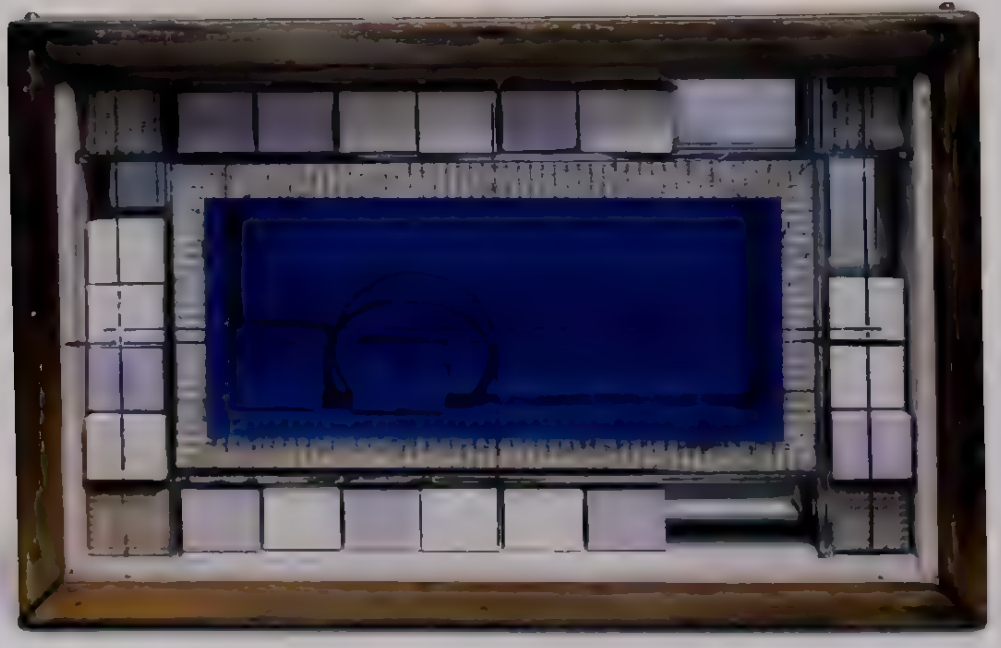
282. Joseph Cornell *Untitled (Doll Habitat)*, 1962. Box construction, 22 x 13.3 x 10.5 cm.
283 Joseph Cornell *Untitled (Mélisande)*, ca. early 1950s–early 1960s. Box construction, 46.5 x 30 x 15 cm

284. Joseph Cornell *Untitled (Starfish)*, ca. 1945. Box construction, 9.5 x 40 x 24.8 cm

285. Joseph Cornell *Untitled (Red Sand Box)*, ca. 1950–53. Box construction, 20 x 29 x 4 cm

286 Joseph Cornell *Untitled (Sand Box)*, ca. 1946. Box construction, 35.2 x 14.5 x 12.3 cm

287. Joseph Cornell *Untitled (Sand Fountain)*, 1955. Box construction, 35.5 x 21 x 10.5 cm



288. Joseph Cornell *Untitled (Marque déposée)*, ca. 1942. Box construction, 6.2 x 25.5 x 15 3 cm

289 Joseph Cornell *Zeno's Paradoxes*, ca. 1945. Box construction, 24.5 x 38.5 x 7 cm

290 Joseph Cornell *Untitled*, n d Box construction, 7 x 19 x 19 cm

291 Joseph Cornell *Le Souper Fin*, ca. 1944–45. Box construction, 13.7 x 36 5 x 23.6 cm

292 Joseph Cornell *Untitled*, 1968 (two views) Box construction, 15 5 x 37 5 x 24 cm

293. Joseph Cornell *Untitled (Pharmacy)*, 1946. Box construction, 46 x 32 x 10 cm

294. Joseph Cornell *Small Museum (Petit musée)*, 1947 (two views) Box construction, 13 7 x 19 7 x 13 6 cm

295 Joseph Cornell *Untitled (Bird Box)*, ca. 1953–55. Box construction, with electric light, 33 x 28 x 11.4 cm.

296. Joseph Cornell *Ondine's Owl*, ca. 1945. Box construction, with electric light, 40 x 28 x 18 cm

297. Joseph Cornell *Untitled*, 1948–49. Box construction, 48 x 31 x 9 cm

298. Joseph Cornell *Untitled*, ca. 1946–48. Box construction, 23 x 18 7 x 11.1 cm

299 Joseph Cornell *Untitled (Carravagio Boy Compartmented Box)*, ca 1950 Box construction 39 x 26 x 7 cm

300. Joseph Cornell *Untitled (Medici Boy)*, ca. 1948–54 (two views, showing recto and verso of removable panel). Box construction, 41.3 x 33 x 15.9 cm

301 Joseph Cornell *Untitled (Medici Princess)*, ca 1950–52 Box construction, 45 x 28 x 11 cm

302. Joseph Cornell *Untitled (Compartmented Box)*, ca. 1954–56. Box construction, 24.5 x 15.5 x 7.5 cm

303. Joseph Cornell *Untitled (Compartmented Box)*, ca. 1952–55 Box construction, 38 x 28 x 7 cm

304 Joseph Cornell *Untitled (Compartmented Box)* ca 1950–53 Box construction 35 x 22 x 7 cm

305 Joseph Cornell *Untitled (Soap Bubble Set; Longitudes)*, ca. 1953. Box construction, 33 x 46 x 13 cm.

306. Joseph Cornell *Untitled (Space Object Box)*, 1959. Box construction, 23.5 x 28 x 9.5 cm

307. Joseph Cornell *Untitled (Système solaire)*, ca. 1957–59. Box construction, 39.5 x 29.5 x 10 cm

308 Joseph Cornell *Toward the "Blue Peninsula" (for Emily Dickinson)*, 1951–52. Box construction, 37.8 x 26.9 x 9.9 cm

309. Joseph Cornell *Untitled (Hotel Bellagio)*, ca. 1949–50. Box construction, 17 x 11 x 5.5 cm

310 Joseph Cornell *Untitled (Forgotten Game)* ca. 1949 Box construction, 48 x 32 x 12 cm

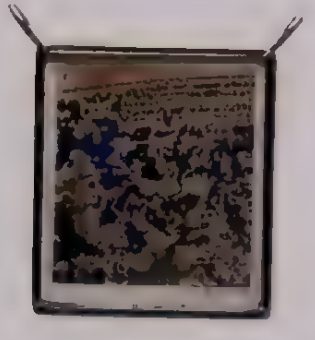
311. Joseph Cornell *Untitled (Hotel Continental)*, ca. 1950–54. Box construction, 24 x 20 x 6.5 cm

312. Joseph Cornell *Untitled (Hôtel de la Pomme d'Or)*, ca. 1954–55. Box construction, 45.8 x 47.6 x 9.5 cm

313 Joseph Cornell *Varietés Apollinaires (for Guillaume Apollinaire)*, ca 1953 Box construction, 47 7 x 29 x 11 cm

Oscar Domínguez
Max Ernst
Wilhelm Freddie
Maurice Henry
Marcel Jean
René Magritte
Man Ray
Marcel Mariën
Mimi Parent
Roland Penrose
Louis Pons
Fabian Sanchez
Jean-Claude Silbermann
Ivan Tovar

314 Oscar Domínguez *Ouverture*, 1936 Assemblage 15 x 26 5 x 16 5 cm Cabildo Insular de Tenerife



315. Max Ernst *Chess Set and Board*, 1944 (prototype). Stained wood, glass, and mixed media on paper, with wood table by Xenia Cage, 1944, 62.2 x 63.5 x 63.5 cm overall

316. Max Ernst *Untitled (Microbe)*, n.d. Gouache on paper, in silver-and-glass pendant, 6.9 x 6.1 x .3 cm

317. Wilhelm Freddie *Human Configuration (Configuration humaine)*, 1935. Assemblage, 43 x 23 x 9 cm

318. Maurice Henry *The Little Arsonist* (*Le Petit Incendiaire*), 1963. Assemblage, 28 x 28 x 3.5 cm. Number 18 in an edition of 111

319. Marcel Jean *The Specter of Gardenia (Le Spectre du gardénia)*, 1972 Mixed media, 36 x 20 x 20 cm. Number 7 in an edition of 9

320 René Magritte *This Is a Piece of Cheese (Ceçi est un morceau de fromage)*, 1936 Oil on canvasboard gilded wood frame, and glass dome and pedestal, 35.5 cm high, 31.5 cm diameter, painting. 14 x 18.2 cm

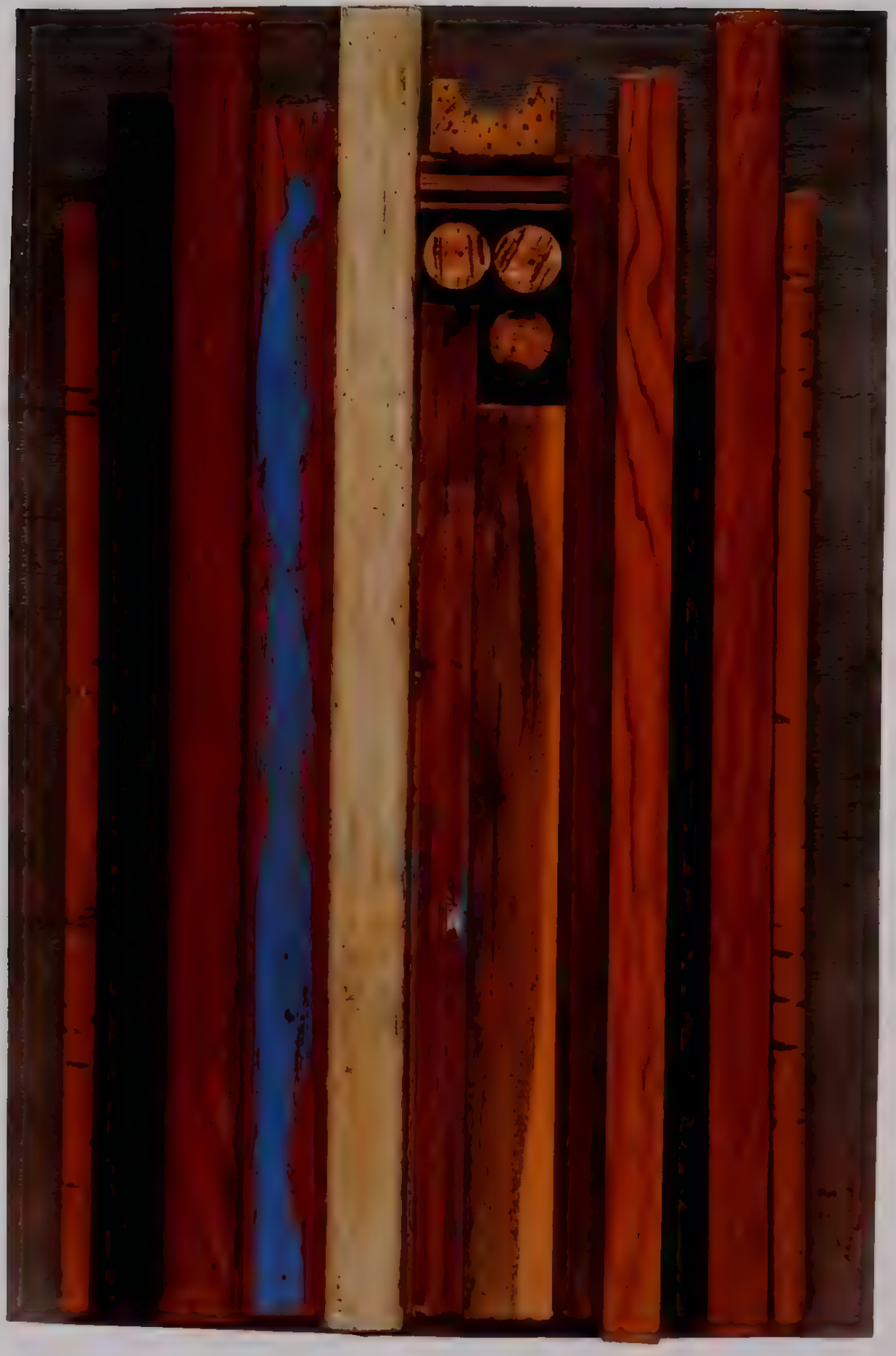
321. René Magritte *Fire-bottle* (*Feu-bouteille*), ca. 1944. Oil on glass bottle, 28 cm high, 7.5 cm diameter

322. René Magritte *The Horrendous Stopper* (*Le Bouchon d'épouvante*), 1966 Bowler hat with printed label, 14.3 x 25.5 x 31.2 cm

323. Man Ray *Snowless Ball (Boule sans neige)*, 1970. Mixed media, 15.5 x 10 x 9.5 cm. Hors commerce

324. Man Ray *Indestructible Object*, 1966. Assemblage, 23.5 x 10.8 x 10.8 cm

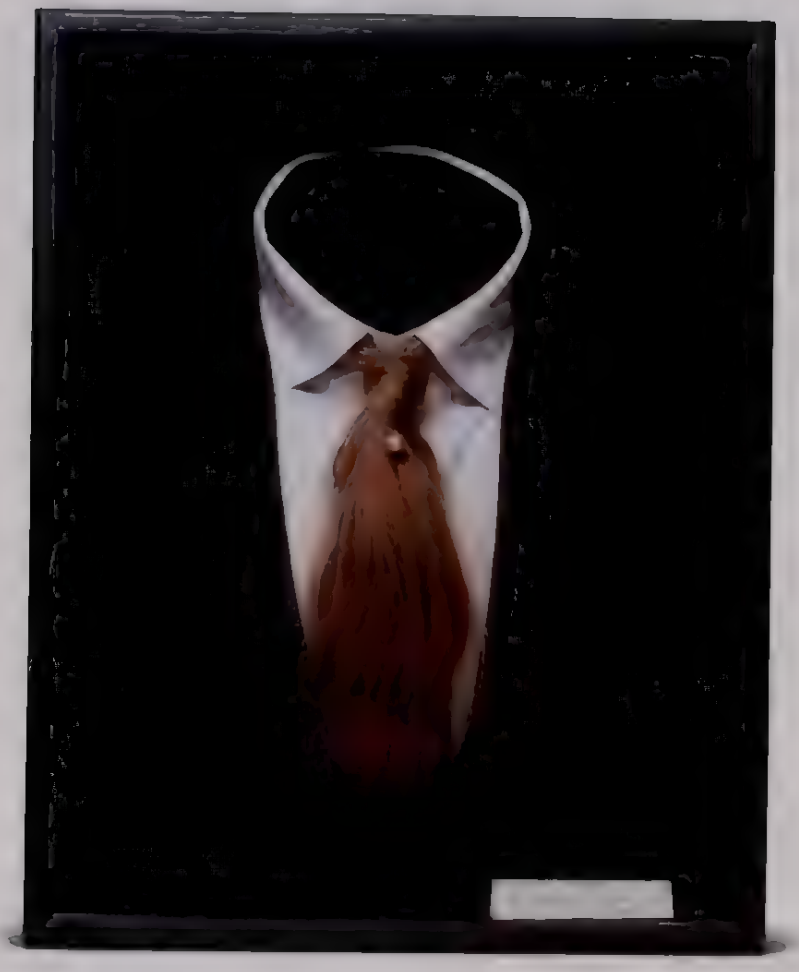
325. Man Ray *Model for Lèvres d'or*, ca. 1967 Mixed media, 2.3 x 17.5 x 32.5 cm



326 Man Ray *New York*, 1969. Painted wood, mounted on wood panel, 44 x 30 x 2.5 cm

327. Marcel Mariën *Evening Prayer* (*La Prière du soir*), 1969 Box construction, 16 5 x 19 2 x 7.2 cm

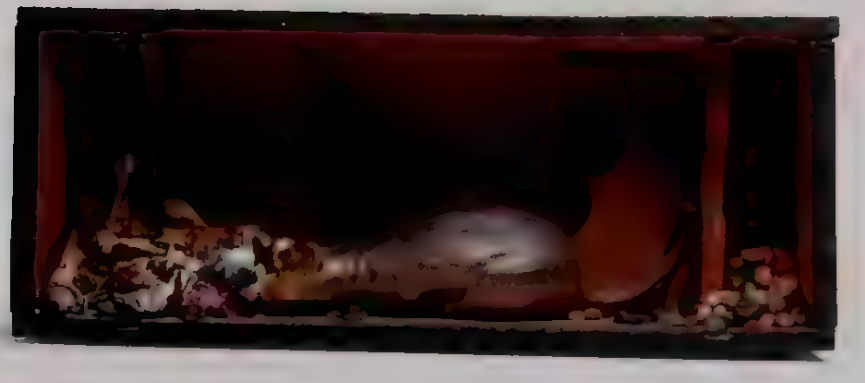
328. Marcel Mariën *The Hundred Days* (*Les Cent-Jours*), June 1966 Box construction, 39.2 x 24.5 x 3 cm.



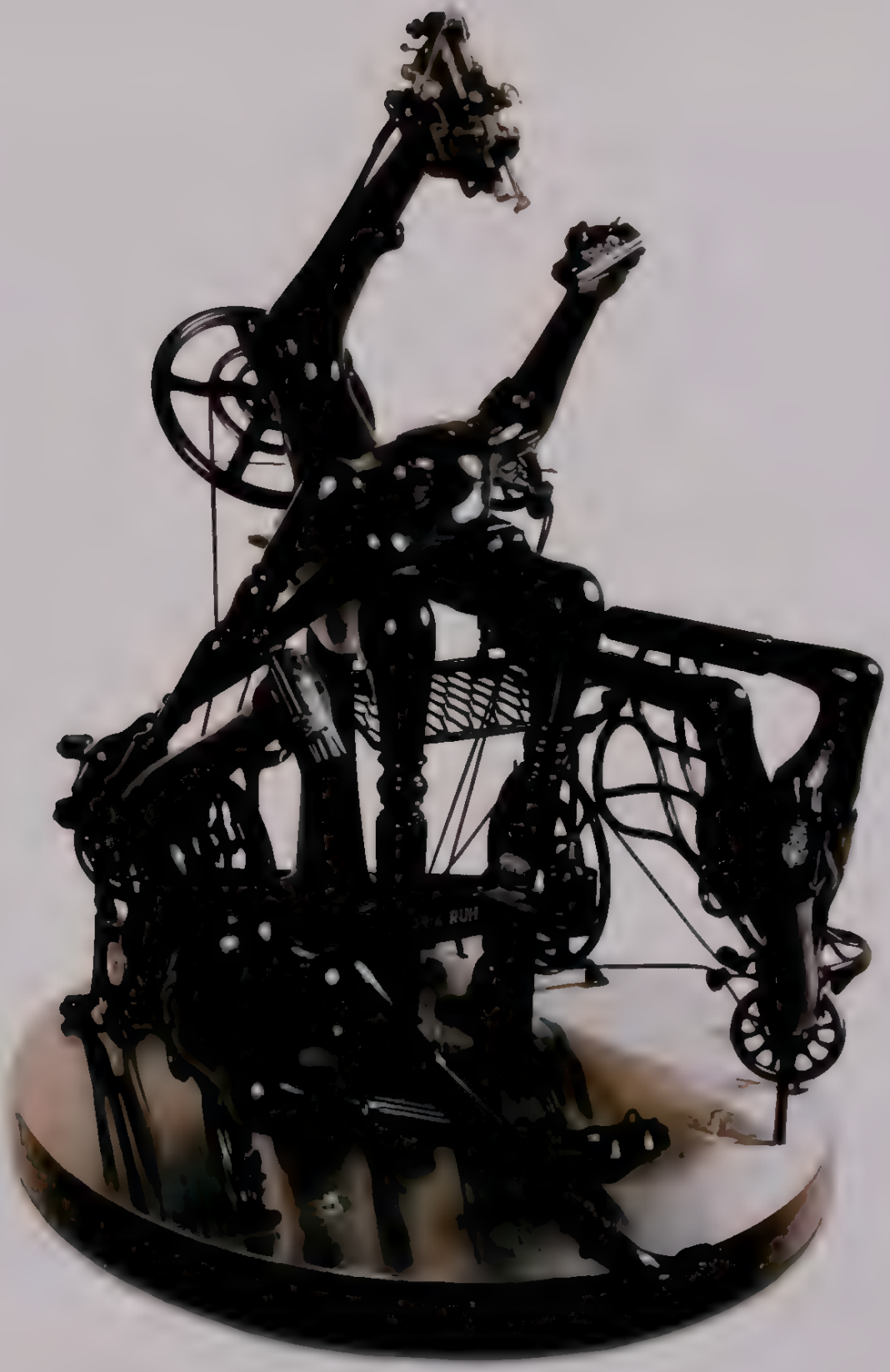
329. Mimi Parent *Masculine-Feminine (Masculin-Feminin)*, 1959. Assemblage, 47.5 x 38 x 12.5 cm

330. Mimi Parent *Dew Watcher (Le Guetteur des rosées)*, 1981. Box construction, 57 x 76 x 19 cm

331 Roland Penrose *The Tête Gallery*, 1953 Painted plaster, 22 x 11 x 10 cm



332. Louis Pons *The Rat (Le Rat)*, 1989. Box construction, 16.4 x 40.6 x 11.4 cm

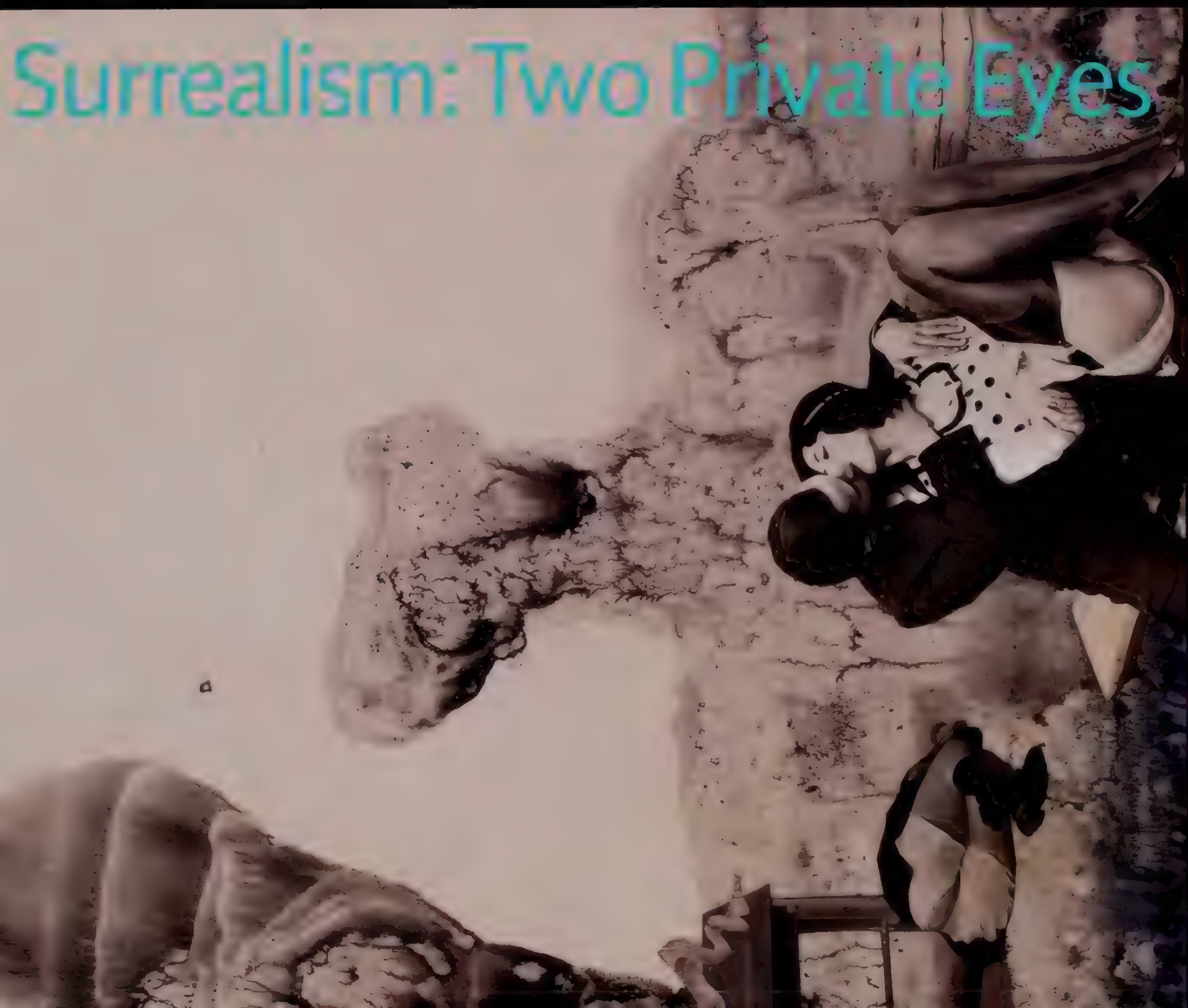


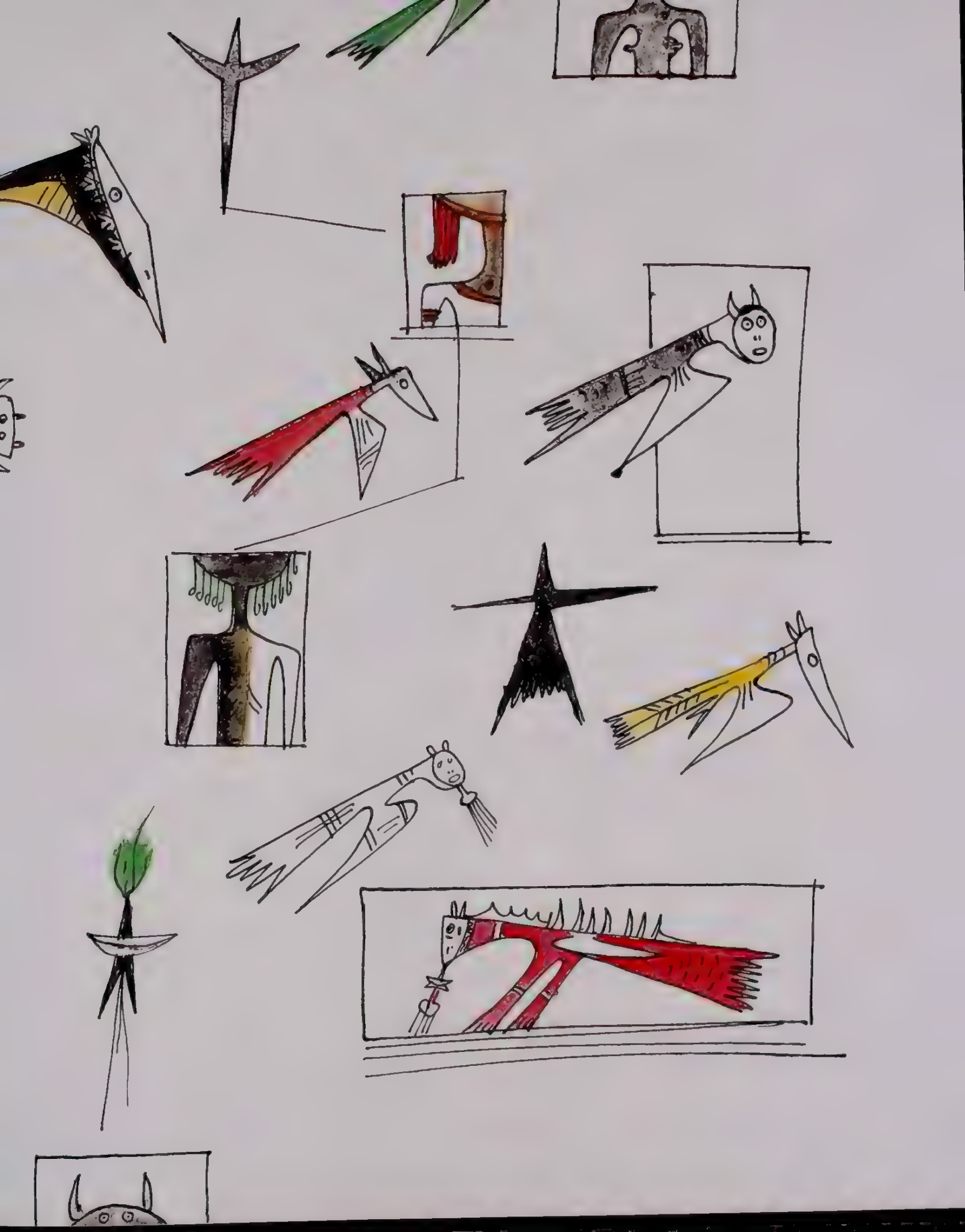
333. Fabian Sanchez *Junker and Ruh*, 1978–79 Assemblage, 165 x 125 x 135 cm

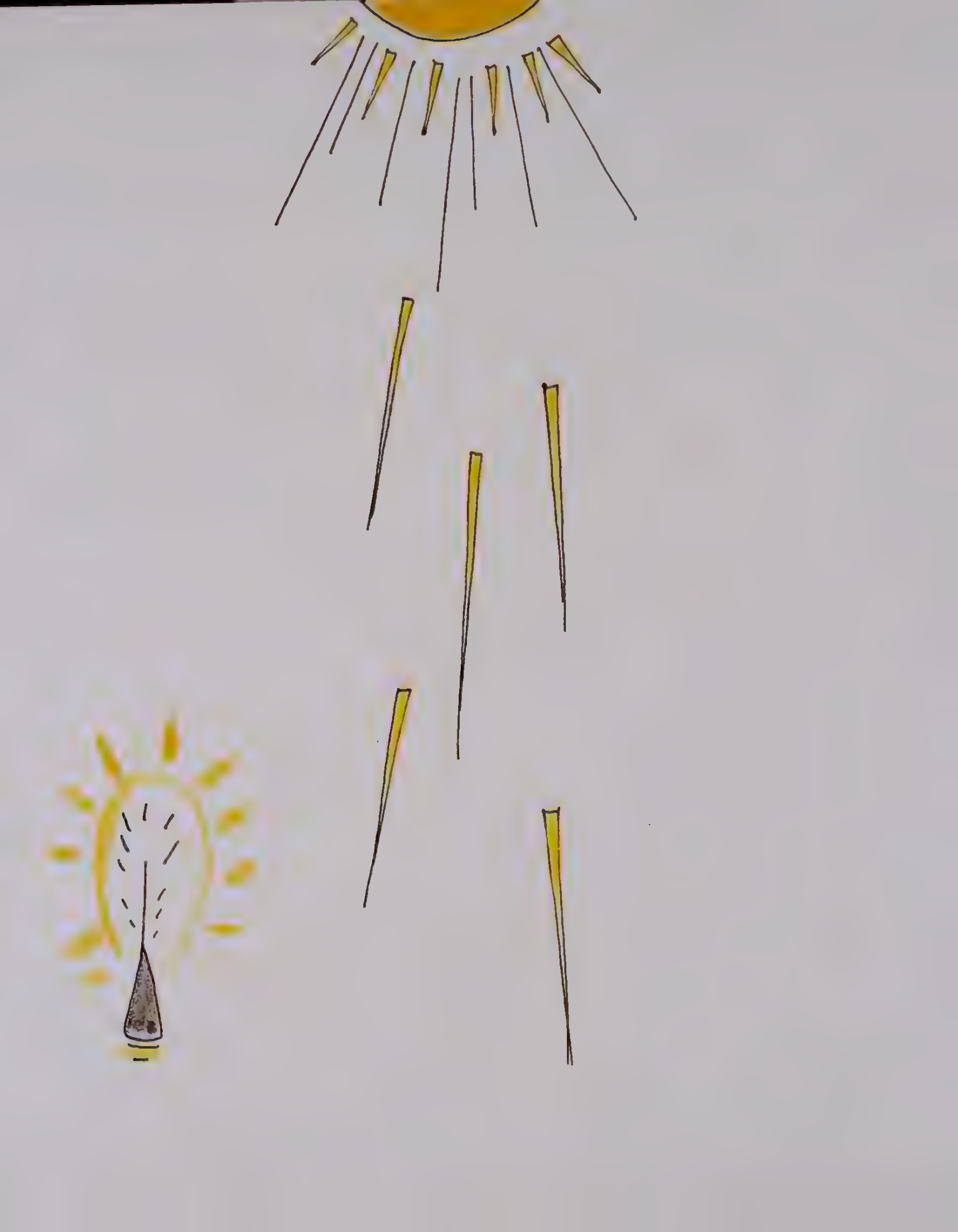
334. Jean-Claude Silbermann *Untitled*, 1975. Marquetry of wood and mother-of-pearl, 108 x 71 x 1.5 cm. Number 1 in an edition of 3

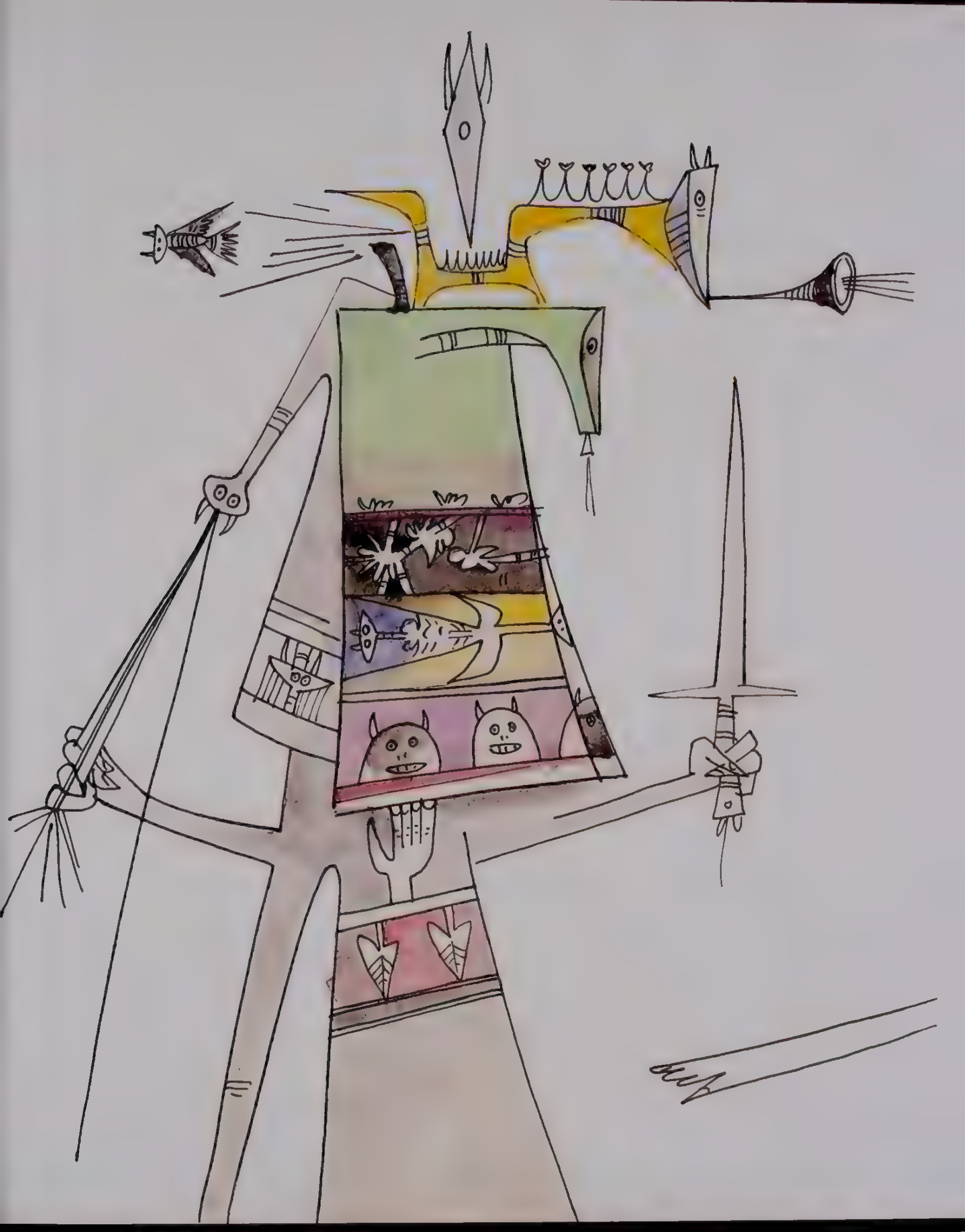
335 Ivan Tovar *Painted Window (Fenêtre peinte)*, 1971 Assemblage, 57.5 x 50 x 8.5 cm

Surrealism: Two Private Eyes









Surrealism: Two Private Eyes

Guggenheim MUSEUM

Published on the occasion of the exhibition

Solomon R. Guggenheim Museum
June 4–September 12, 1999

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slipcase
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Salvador Dalí, *Premature Ossification of a Railway Station*, 1930 (cat. no. 40)
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Drawing

by José Pierre

Hamlet: Do you see yonder cloud that's almost in shape of a camel?
Polonius: By the mass; and 'tis, like a camel indeed
Hamlet: Methinks it is like a weasel
Polonius: It is backed like a weasel
Hamlet. Or like a whale
Polonius. Very like a whale. —William Shakespeare

Authors from antiquity often referred to a famous Greek painter (his identity varied according to the account) who, unable to depict the drool of a hunting dog, angrily took the damp sponge he used to wipe his brushes and threw it at his painting. As if by magic, the sponge not only struck the composition at exactly the right spot, but the inimitable mark it left behind created the exact illusion that the painter, despite his skill, could not create.

The same concept resurfaced in different form during the Italian Renaissance, when, in turn, Paolo Uccello, Leonardo da Vinci, and Piero di Cosimo recommended that artists lacking inspiration examine the surface of a crumbling old wall in order to find, in the words of Leonardo, "the likeness of various landscapes; and you will be able to see various battles and immediate lively gestures, strange facial expressions and manner of dress, and an infinity of things that you will be able to render in complete and proper form."[1] What has sometimes been called "Leonardo's wall" reappeared two centuries later in England, where Alexander Cozens published his 1785 treatise *A New Method of Assisting the Invention in Drawing Original Compositions of Landscape*. Extolling a systematic recourse to ink stains, Cozens cited examples in which one could easily find landscapes that were as refined and complex as those by Claude Lorrain.

Toward the middle of the nineteenth century, Spiritualism also surrendered to a profusion of stains of all kinds, most often obtained by folding a sheet of paper in half or quarters. The resulting blots were scrutinized for the ghostly faces of the "disembodied," those spirits among the dead who had not yet resigned to leave the living in peace. Victor Hugo, the poet Justinus Kerner, and many others performed fruitful experiments with blotting techniques long before 1921, when Hermann Rorschach, a psychiatrist, in his famous *Psychodiagnostik*, introduced the use of the same procedure to determine the mental state of his patients.

It was at this point that the Surrealists stepped in. The first to do so, Max Ernst, obtained his frottages (that is, rubbings) by placing sheets of paper on top of wooden boards with pronounced grain, on walls with irregular surfaces, and over spools of thread unwound casually, and then rubbing the other side of the sheet with soft lead pencil. The first images obtained in this way were published in 1925 in *Histoire naturelle*, with a wildly amusing preface by Jean Arp. Ernst soon adapted this technique to oil painting, naming the new procedure grattage (scraping). As early as 1929,

Salvador Dalí used the term "critical paranoia" to label the method through which he observed and interpreted—in the light of his own fantasies—forms in the outside world or those forms he obtained through processes similar to frottage.

In 1936, Oscar Domínguez pressed together two sheets of paper coated with gouache, thus producing surprising configurations suggestive of grottos and coral reefs, which would be impossible to obtain by other means. These were what he called "decalcomanias [transfers] of desire" or "decalcomanias without preconceived object." Ernst marvelously adapted decalcomania to oil painting, using the procedure in the early 1940s to create landscapes of fantastic beauty. In 1937, Wolfgang Paalen moved a candle flame over the surface of a sheet of paper or canvas covered with a thin layer of paint; Breton referred to this method, called fumage (smoking), as the "endless ringlets of a woman loved in darkness." Shortly thereafter, Esteban Francés applied several layers of very fluid paint on a wooden panel and then worked at the surface with a razor blade; he thus revealed unplanned shapes and produced iridescent passages of subtly blended colors. Francés's technique was also called grattage, although this had the drawback of being the same term that had been used earlier by Ernst for a different procedure. In 1939, Gordon Onslow-Ford experimented with what he called coulage (pouring), which involved the unusual reactions produced when industrial pigments and common, hardware-dealer pigments were mixed

In using these methods Ernst, Dalí, Domínguez, Paalen, Francés, and Onslow-Ford were not guided by creative fever. However, although these procedures are forms of mechanical automatism, they were executed with spontaneity and uncertainty, and the results are poetic. These artists continued a tradition as old as mankind. In all periods, men and women have been inclined to interpret unique aspects of earth and sky, whether permanent or fleeting. They have assigned names to rocks, mountains, lakes, capes, bays, and islands whose appearances struck them as strange or, on the contrary, reminded them of something familiar. They have even sought to name the shapes of clouds This "reading of clouds," as Breton called it (while emphasizing its similarity to Dalí's explorations of critical paranoia), has above all served to familiarize people with the world they live in. It has also acted as a way for trying to discover what the future has in store, like the "reading" of coffee grounds or the marks left by one's breath on a mirror. As Breton remarked, "The forms that, from the earth, in the eyes of men, are assumed by clouds are not fortuitous; they are augural."[2]

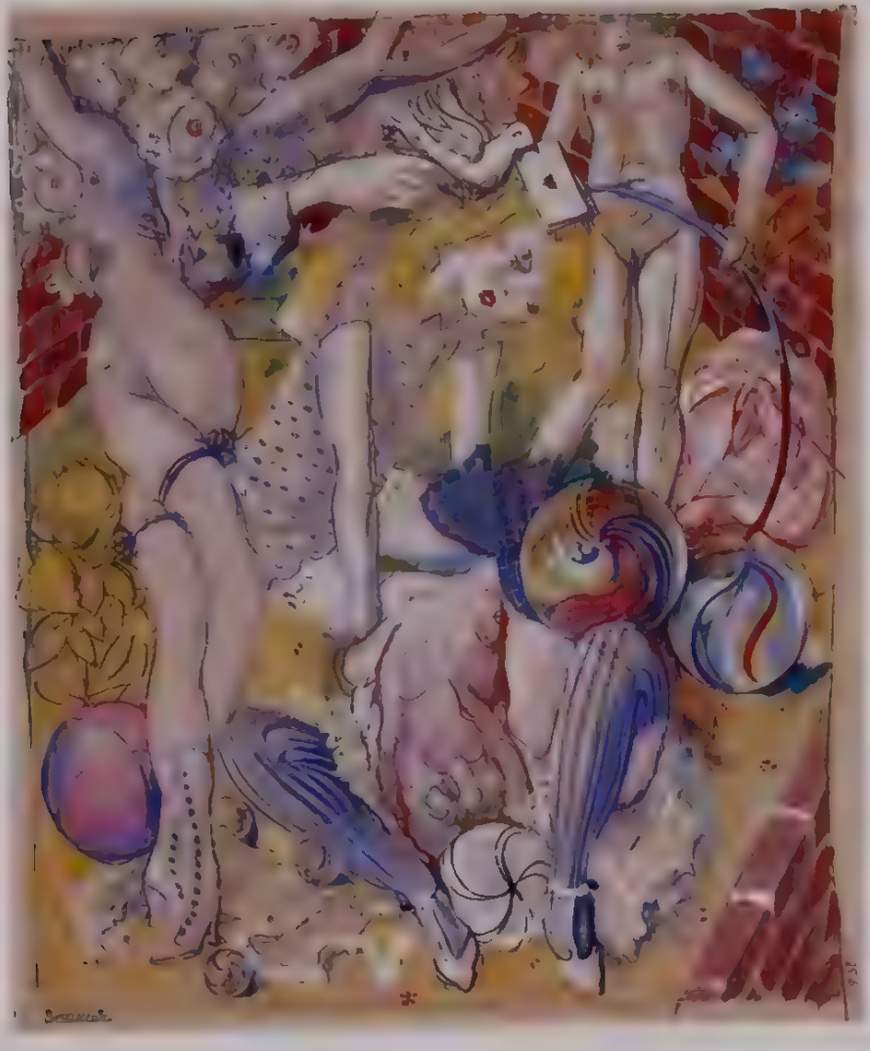
Translated, from the French, by John Goodman and Molly Stevens.

1. Leonardo da Vinci, *Traité de la peinture*, trans. Joséphin Péladan (Paris, 1928)
2. André Breton, *L'Amour fou* (Paris: Gallimard, 1937), p. 131

336. Hans Bellmer *The Panorama (Das Panorama)*, July 13, 1932. Gouache and pencil on paper, sight: 12.1 x 12.4 cm

337. Hans Bellmer *Untitled*, 1935. Gouache and pencil on paper, sight: 24.4 x 20.6 cm

MAR
1932



338.1. Hans Bellmer *Untitled*, ca. 1936. Pencil and gouache on paper, 29.8 x 24.5 cm

338.2 (verso of 338.1). Hans Bellmer *Untitled*, ca. 1936. Pencil and gouache on paper, 29.8 x 24.5 cm

339. Hans Bellmer *Untitled*, 1934. Pencil and gouache on paper, 30.1 x 23.8 cm

340. Hans Bellmer *Untitled*, 1935. Pencil and gouache on paper, 26.6 x 24.2 cm

341 Hans Bellmer *Untitled* ca 1934–39 Pencil and gouache on paper, 24 8 x 17 8 cm

342. Hans Bellmer *Untitled*, 1934. Pencil and gouache on paper, 29.5 x 24.1 cm

343. Hans Bellmer *Untitled*, 1935. Pencil and gouache on paper, 31.7 x 24.5 cm

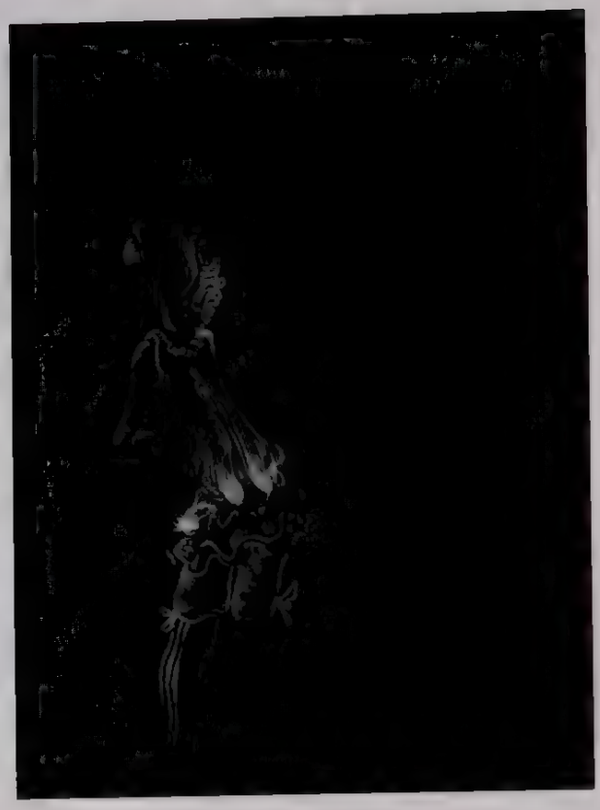
344.1. Hans Bellmer *Untitled*, 1934. Pencil and gouache on paper, 28.2 x 24.4 cm

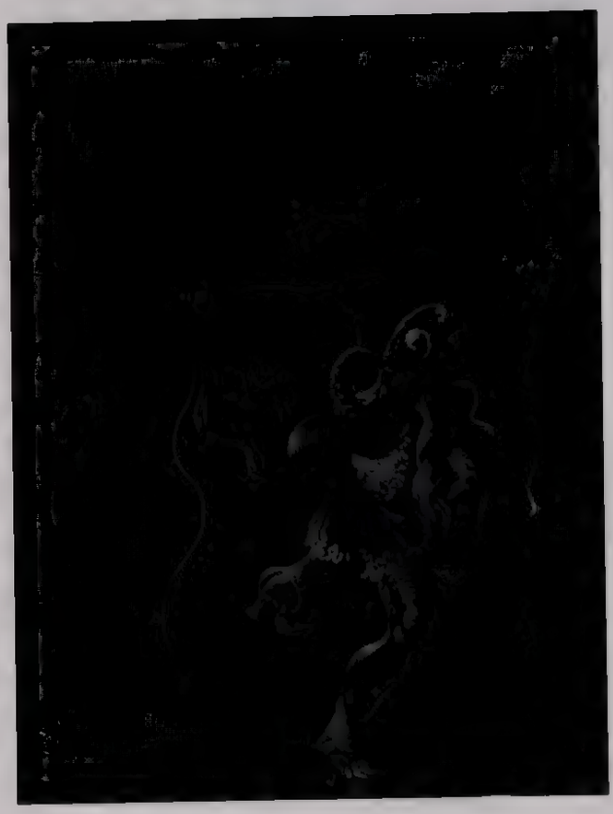
344.2 (verso of 344 1). Hans Bellmer *Untitled*, 1934. Pencil and gouache on paper, 28 2 x 24.4 cm

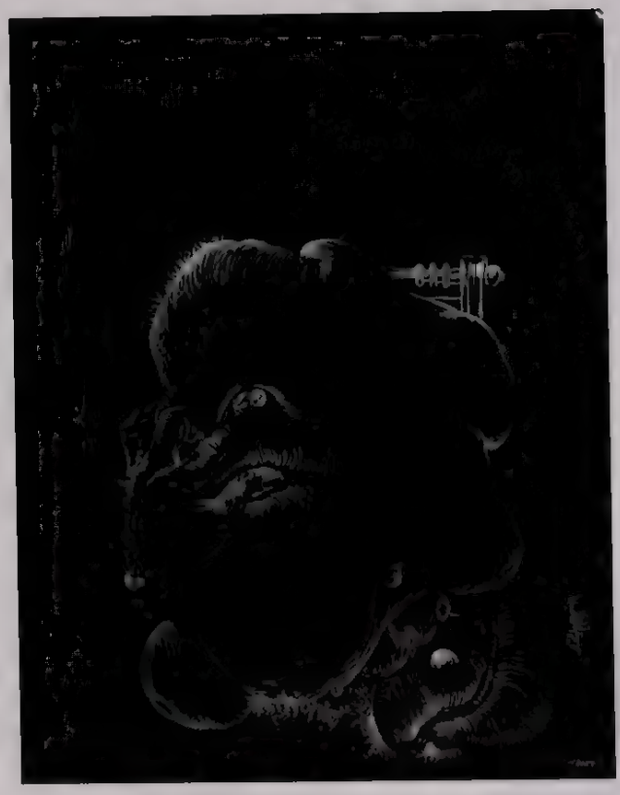
345. Hans Bellmer *Untitled*, 1934 Pencil and gouache on paper, 28 9 x 23.4 cm

346. Hans Bellmer *Untitled*, 1934. Pencil and gouache on paper, 31.2 x 23.9 cm

347 Hans Bellmer *Untitled*, 1935. Pencil and gouache on paper, 30.5 x 24.2 cm





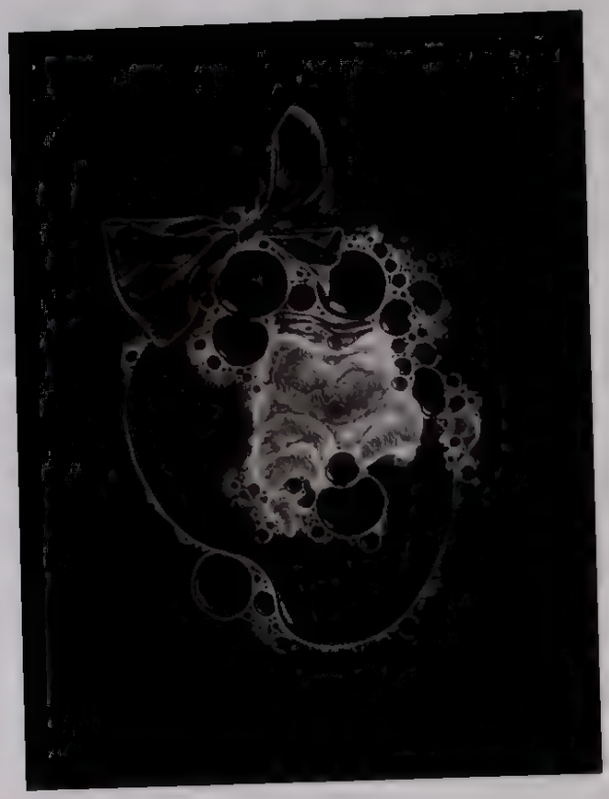


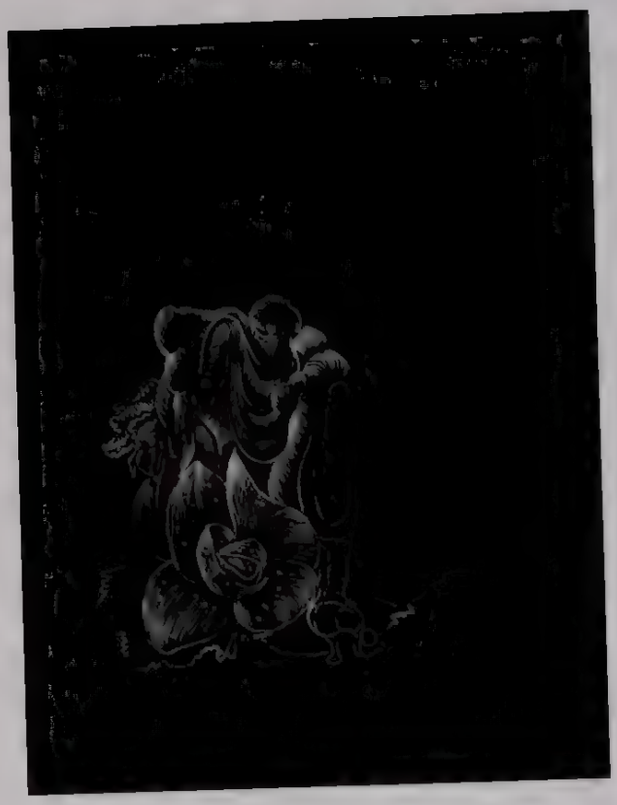
348.1. Hans Bellmer *Untitled*, ca. 1934. Gouache on paper, 29.2 x 22.2 cm

348 2 (verso of 348.1). Hans Bellmer *Untitled*, ca. 1934. Gouache on paper, 29.2 x 22.2 cm

349.1. Hans Bellmer *Untitled*, 1934–38 Gouache on paper, 31.9 x 24.8 cm

349 2 (verso of 349.1). Hans Bellmer *Untitled*, 1934–38. Gouache on paper, 31.9 x 24.8 cm





350.1. Hans Bellmer *Untitled*, ca. 1936. Gouache on paper, 26.4 x 20 cm

350.2 (verso of 350.1). Hans Bellmer *Untitled*, ca. 1936. Gouache on paper, 26.4 x 20 cm

351. Hans Bellmer *Untitled*, 1937. Gouache on paper, 31.5 x 24.2 cm

352. Hans Bellmer *Untitled*, 1934. Gouache on paper, 30.7 x 13.2 cm

34
Bellmer

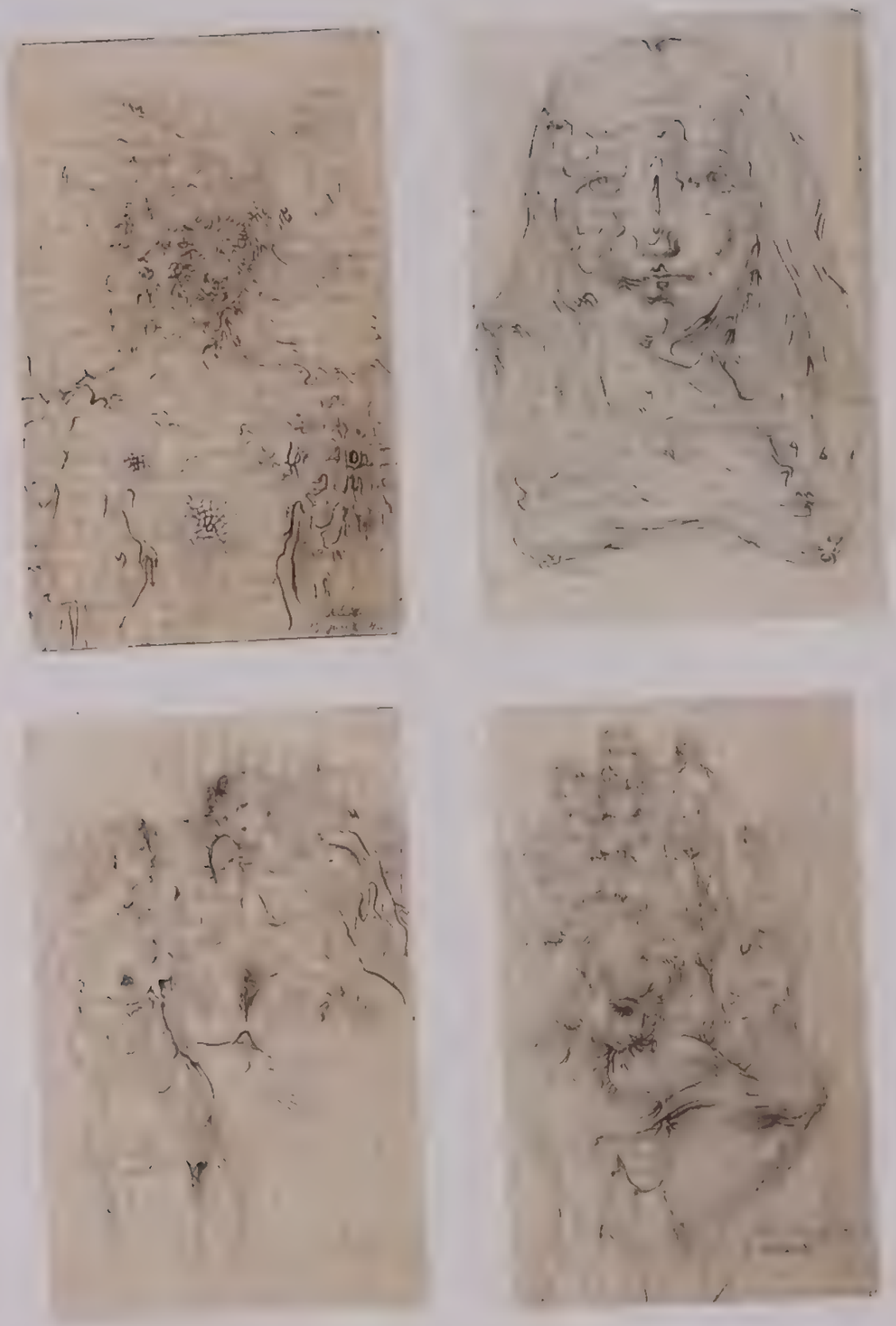
353 Hans Bellmer Original art for an illustration in *Oeillades ciselées en branche* by Georges Hugnet (Paris Editions Jeanne Bucher, 1939), 1938
Pencil on paper, 16.5 x 12 cm

354 Hans Bellmer *Over-Botticelli (Der Uber-Botticelli)*, February 4, 1938 Original art for an illustration in *Oeillades ciselées en branche* by Georges Hugnet (Paris Editions Jeanne Bucher, 1939) Pencil on paper, 20 x 14 cm

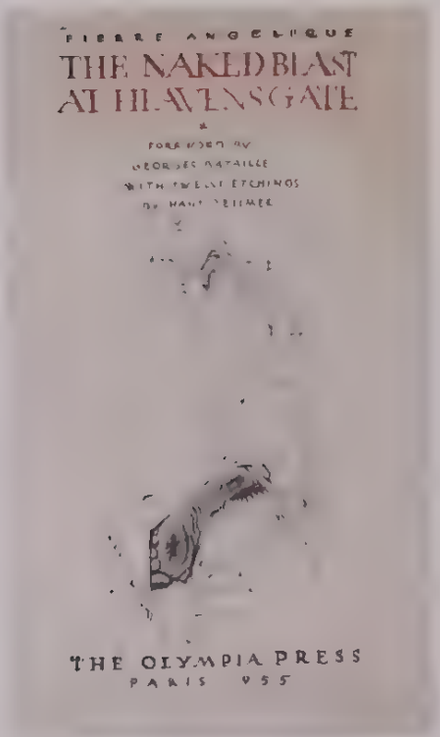
355. Hans Bellmer *Untitled*, 1939. Pencil on paper, mounted on page in a copy of *Oeillades ciselées en branche* by Georges Hugnet (Paris: Editions Jeanne Bucher, 1939), page: 12.5 x 8.8 cm

356. Hans Bellmer Original art for an illustration in *Oeillades ciselées en branche* by Georges Hugnet (Paris: Editions Jeanne Bucher, 1939). Pencil on paper, 15.9 x 9.8 cm

357 Hans Bellmer *The Dream of Mr Quetzalwate (Der Traum des Herrn Quetzalwate)*, 1938 Crayon and gouache on paper, 18 5 x 14 cm



358 1–4 **Hans Bellmer** Pages from an album of drawings (ca 1946) Pencil and gouache on paper, sight 14 6 x 9 5 cm each



358.5. Hans Bellmer Page from an album of drawings (ca. 1946). Pencil and gouache on paper, sight: 14.6 x 9.5 cm.

359. Hans Bellmer *Untitled*, 1949. Pencil and ink on paper, 18.4 x 11.4 cm

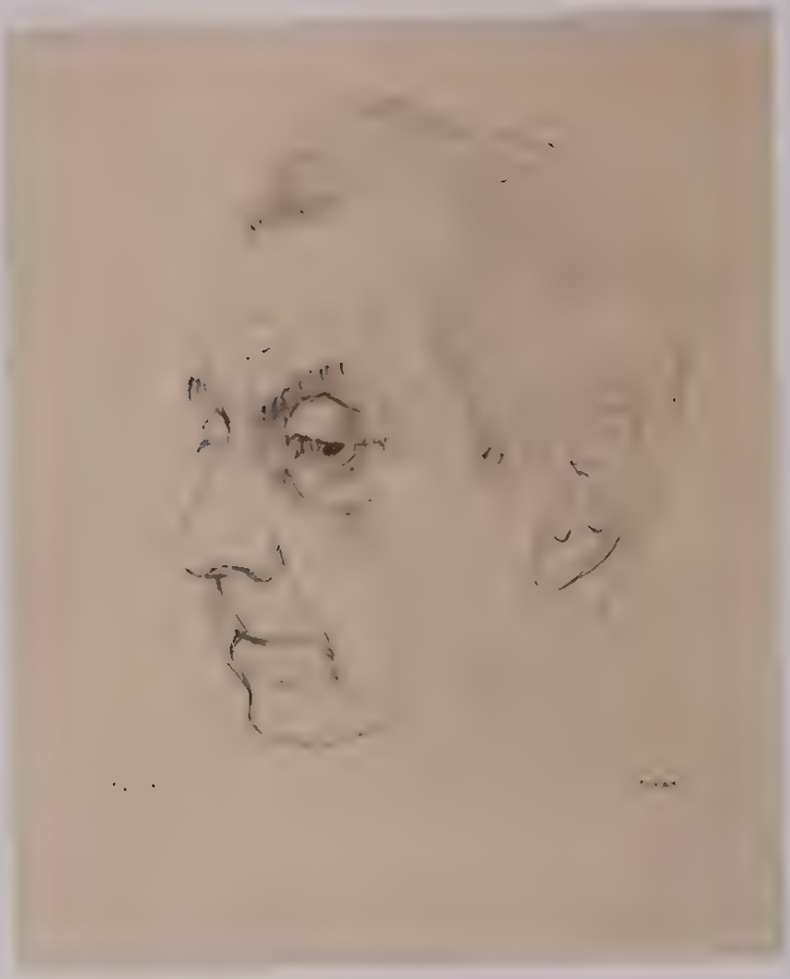
360. Hans Bellmer Drawing for unpublished book cover, 1955. Pencil and ink on paper, 35.6 x 29.8 cm

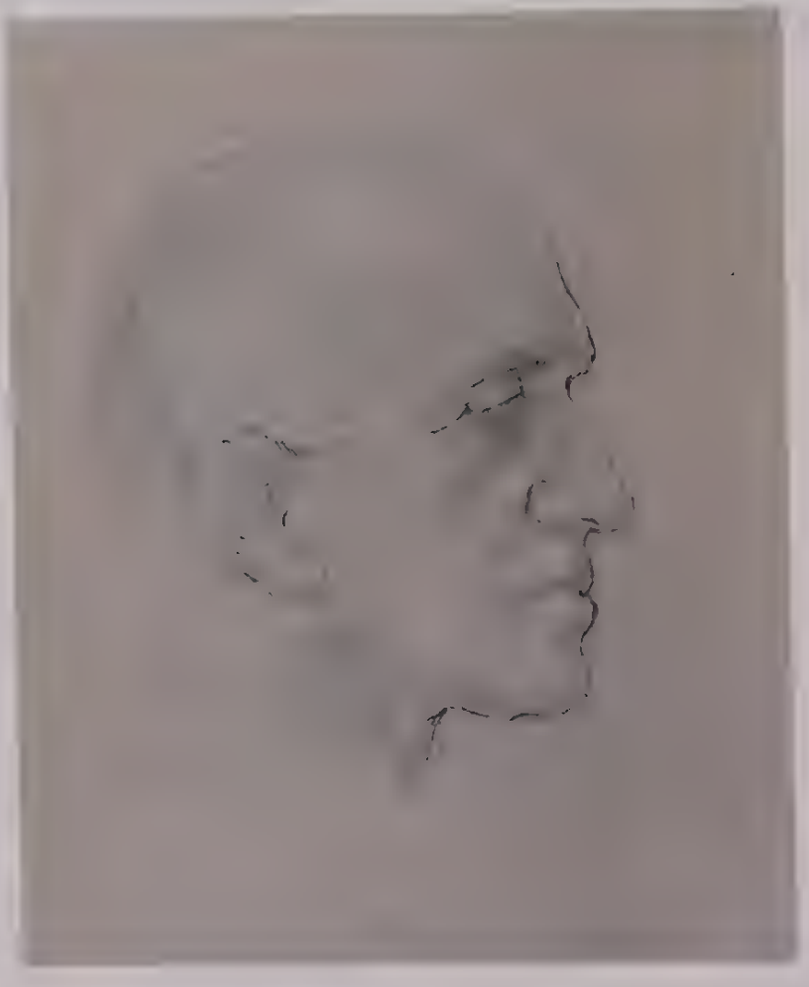
361. Hans Bellmer *Couple*, 1947. Gouache on paper, 25.4 x 21.6 cm

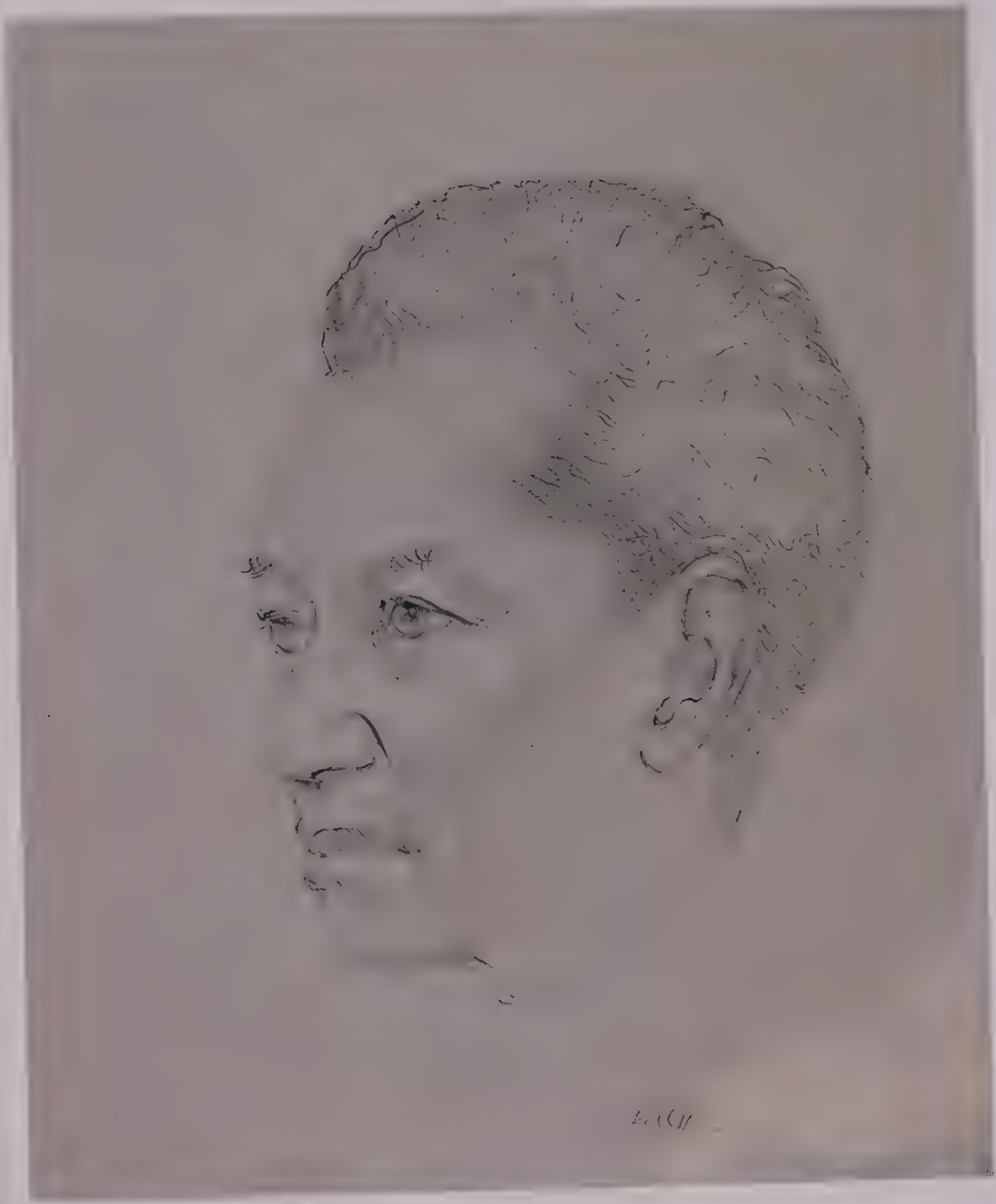
362. Hans Bellmer *The Large Cephalopod (Le Grand Céphalopode)*. 1947. Pencil on paper. 52 x 60 cm

363. Hans Bellmer *Untitled*, 1950. Gouache decalcomania on paper, 25 x 39 cm

364. Hans Bellmer *Poor Anne (La Pauvre Anne)*, 1948 Gouache decalcomania on paper, 31 x 24 5 cm





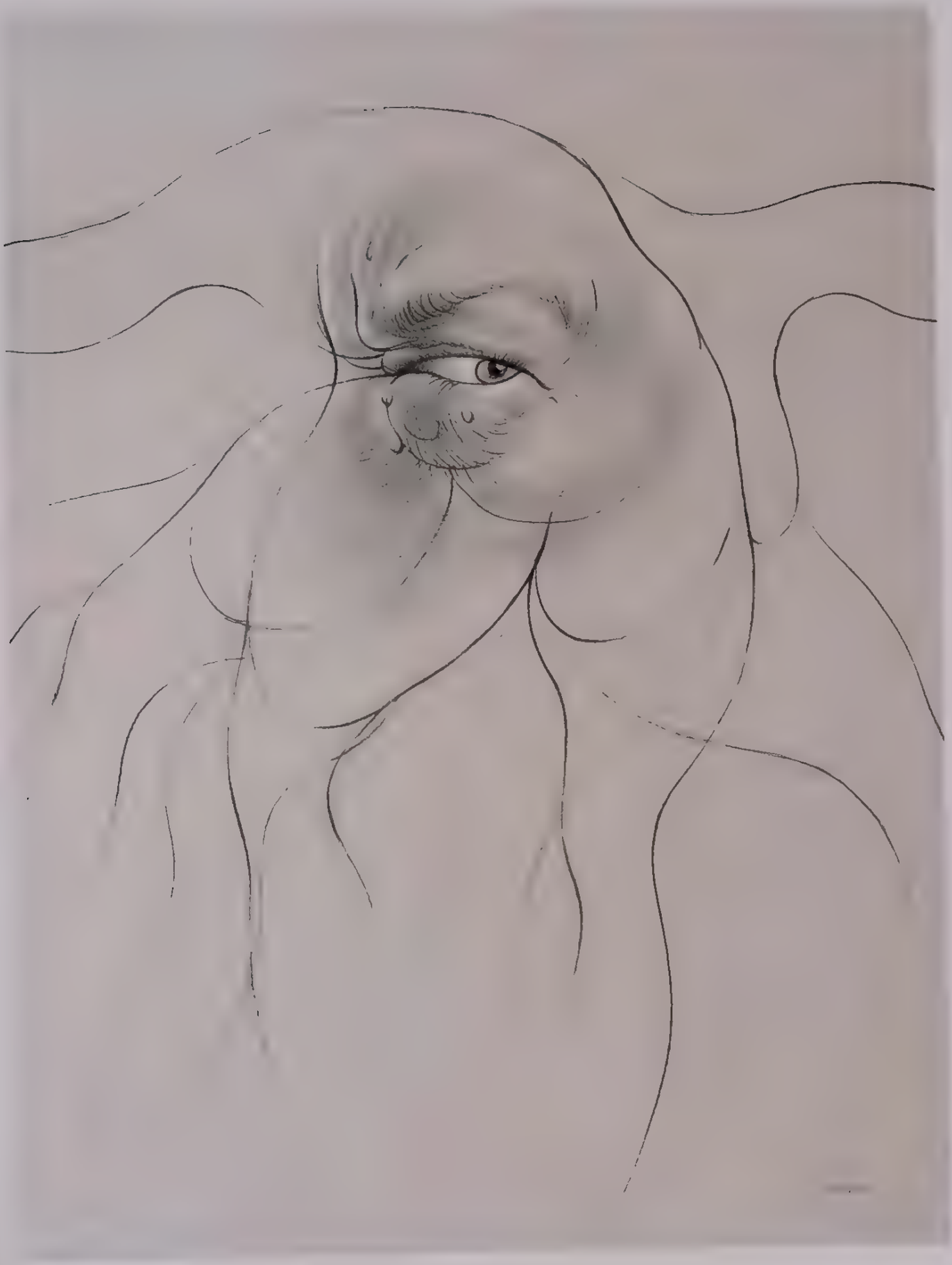


365 Hans Bellmer *Portrait of Man Ray (Portrait de Man Ray)*, 1957 Pencil on paper 38.5 × 31.5 cm

366 Hans Bellmer *Portrait of Victor Brauner (Portrait de Victor Brauner)* 1957 Pencil, ink, and gouache on paper 38 × 31 cm

367 Hans Bellmer *Portrait of Wifredo Lam (Portrait de Wifredo Lam)*, 1957 Pencil, ink, and gouache on paper 33 × 28 cm

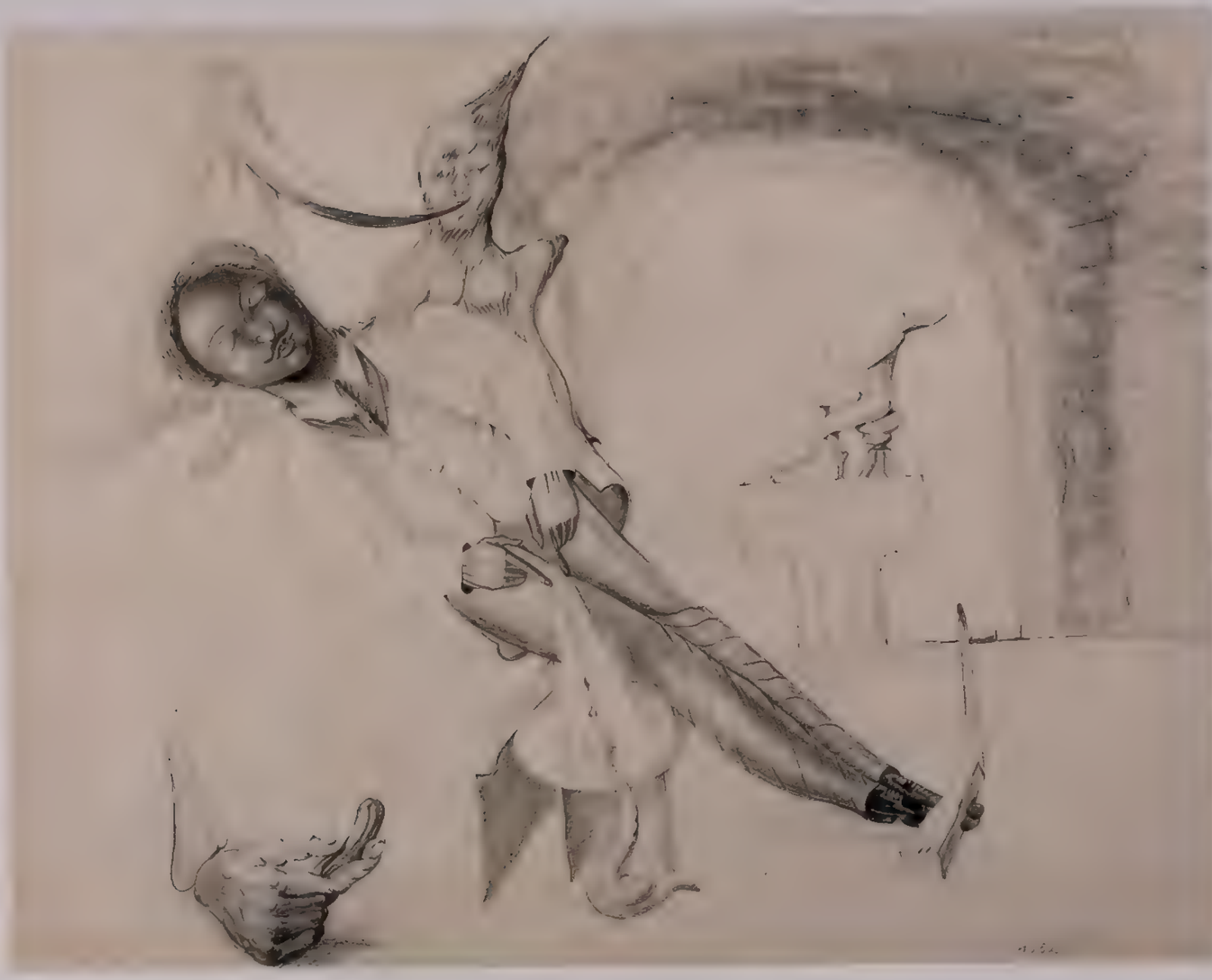
368. Hans Bellmer *Untitled*, 1963. Pencil and gouache on paper, 25 x 21 cm



369. Hans Bellmer *Auto-Eye (Auto-Oeil)*, 1961. Pencil and gouache on paper, 64 x 49.5 cm

Victor Brauner
Leonora Carrington

370 Victor Brauner Original art for an illustration in *Les Chants de Maldoror* by the Comte de Lautréamont in *Oeuvres completes*, ed Philippe Soupault (Paris GLM, 1938), 1938 Pencil and colored pencil on paper, 41 3 x 31 8 cm



371. Victor Brauner *Prophecy*, 1932. Pencil on paper, 49.3 x 64 cm

372 Victor Brauner *Homage to André Breton (Hommage à Andre Breton)*, 1938–39 Ink on paper, 26 2 x 17 8 cm

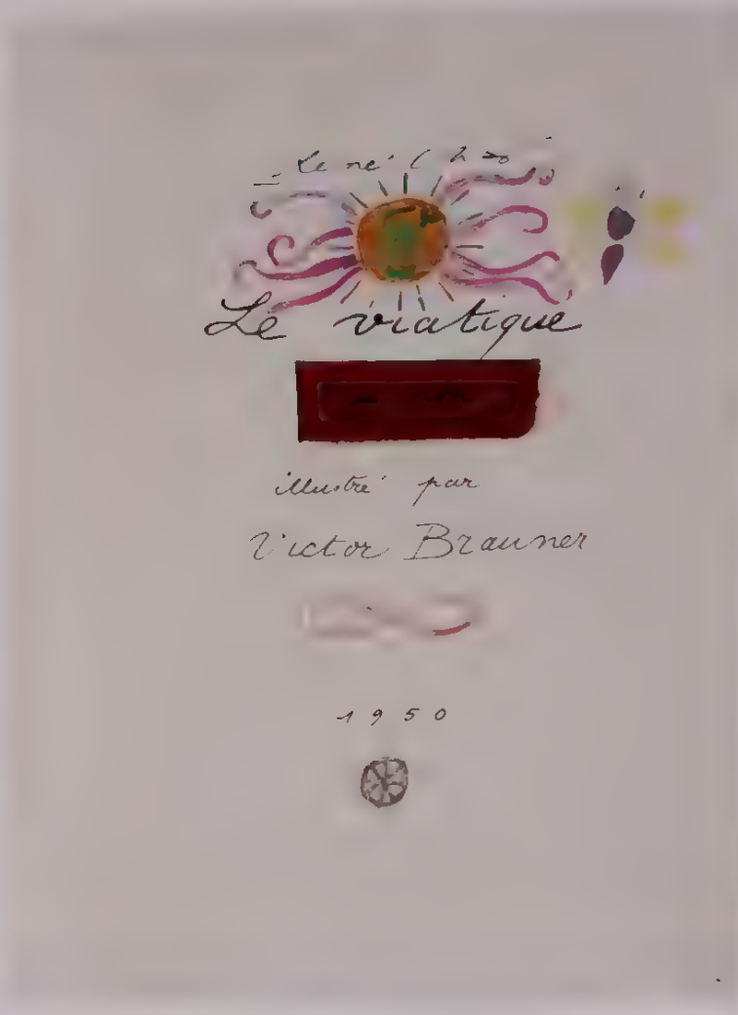
373. Victor Brauner *Untitled*, August 8, 1941. India ink, gouache, and pastel on paper, 36 x 26.5 cm

374. Victor Brauner *Untitled (Woman-Plant) (Sans titre [Femme-Plante])*, 1941–42. Watercolor and ink on paper, 30 x 24 cm

375. Victor Brauner *Untitled*, 1947. Gouache and pencil on paper, 22 x 17.5 cm

376. Victor Brauner *Exposition surréaliste Prague 1947*, 1947. Wax and oil on canvas, mounted on board, 67 x 55 cm

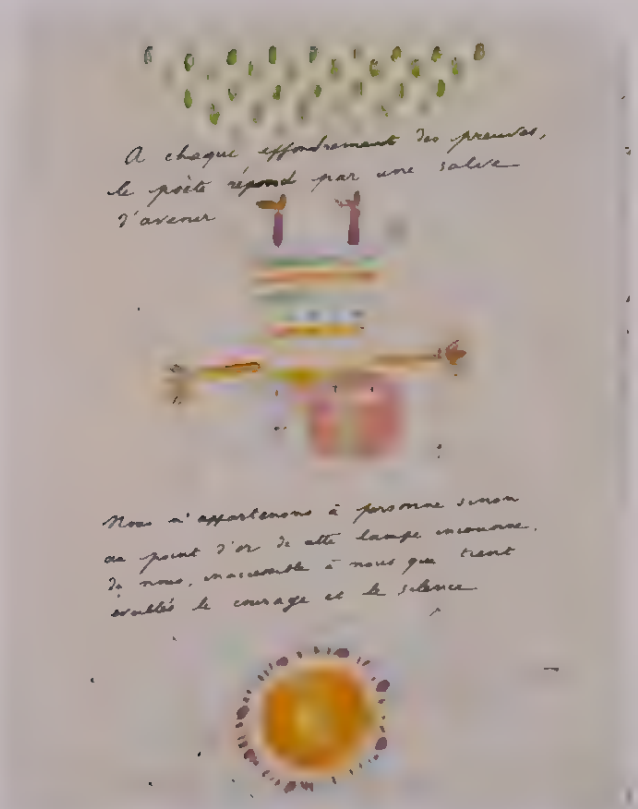
377 1–2 Victor Brauner Original art for illustrations in *Le Char triomphal de l'antimoine* by Yvan Goll (Paris: Editions Hémisphères, 1949) India ink on paper, 26.4 x 17.8 cm each. Shown with inscribed etching in a copy of the book

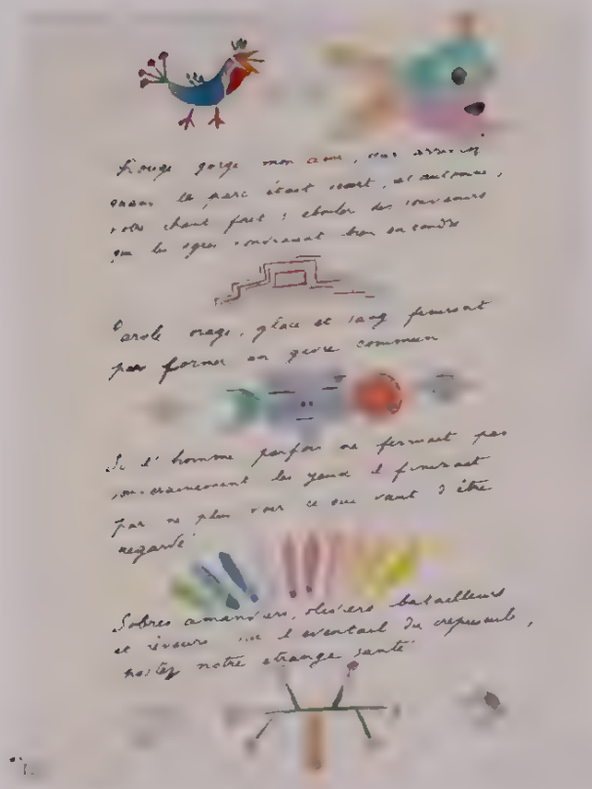


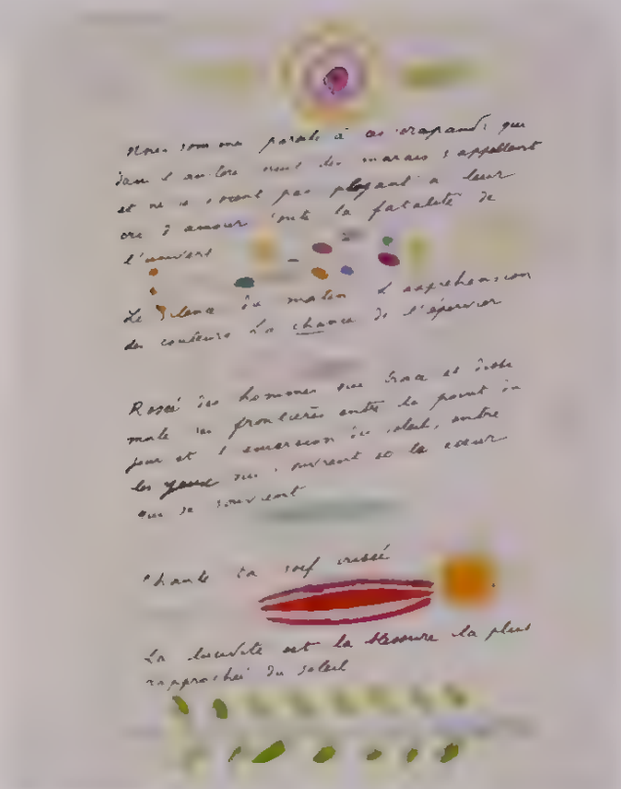
378.1–6 **Victor Brauner** Pages from the manuscript *Le Viatique ou non* with handwritten text by Rene Char and illustrations by Brauner (1950, unpublished)
Watercolor, gouache, and pencil on paper, page: 31 x 24 cm each

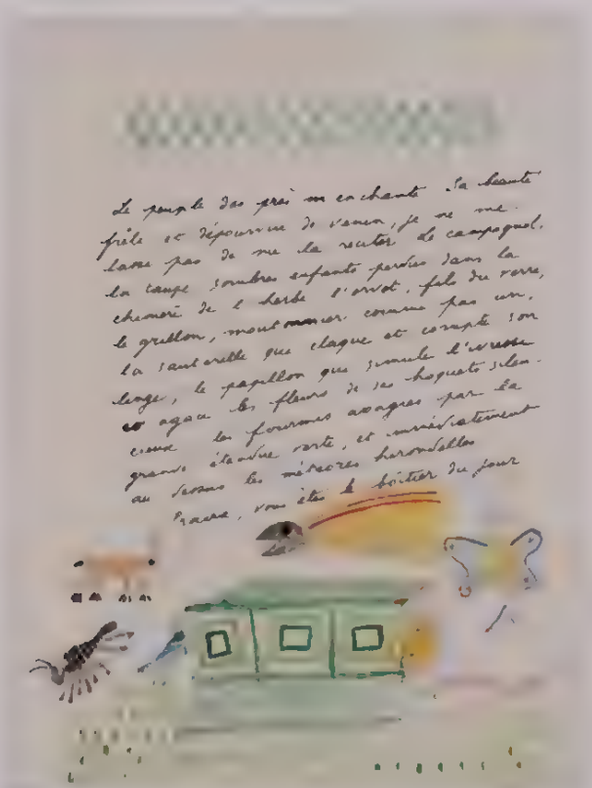
Le poème est l'amour réalisé
du désir demeuré désir.

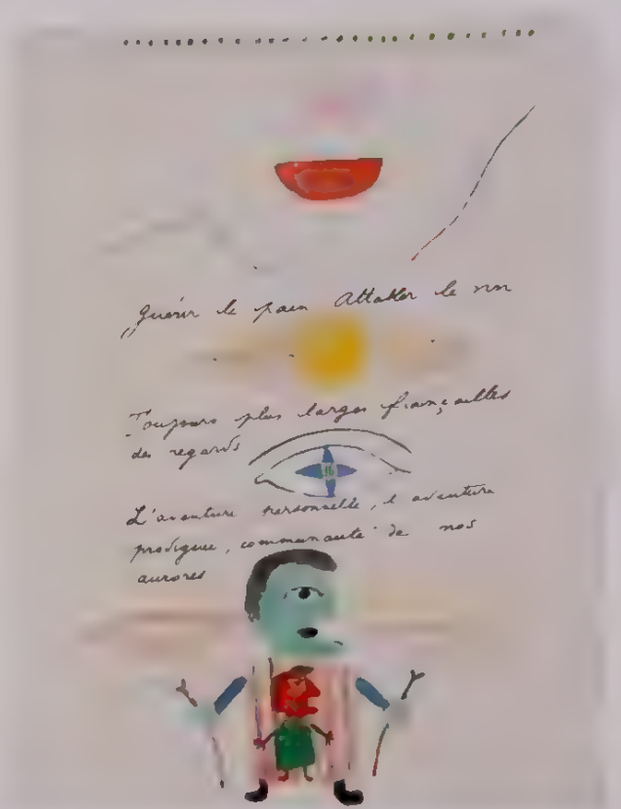
Il faisait nuit. Nous nous étions
serrés sous le grand chêne de Hermes
Le grillon chanta. Comment savait-
il solitaire, que la terre n'allait pas
mourir, que nous, les enfants sans
clarté allions bientôt parler ?


A chaque effondrement des preuves,
le poète répond par une salve
d'avenir
Nous n'appartenons à personne sinon
au point d'or de cette lampe inconnue,
de nous, inaccessible à nous qui tient
éveillés le courage et le silence



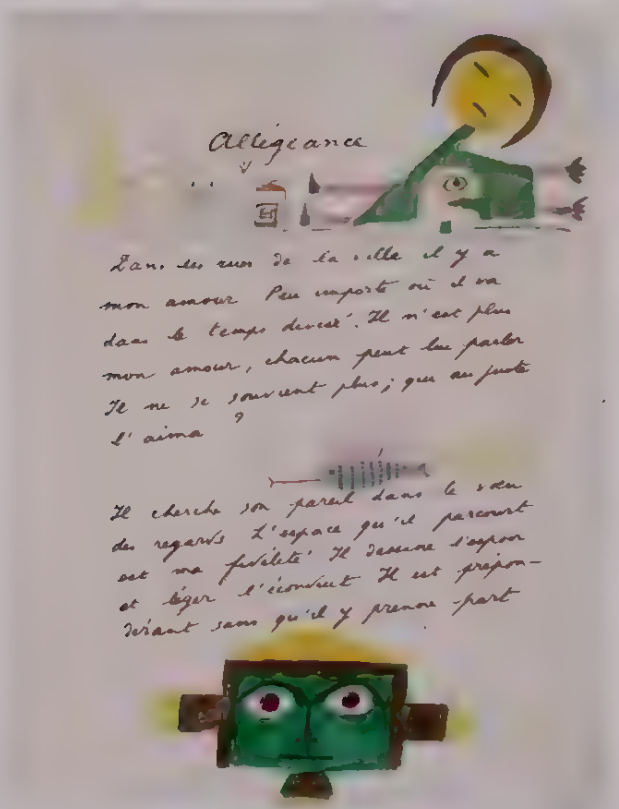


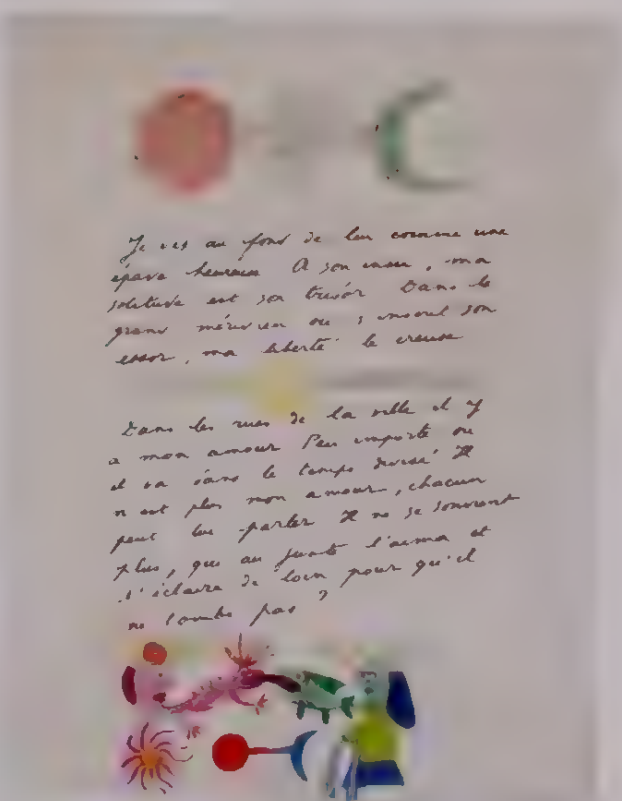




378 7– 14 Victor Brauner Pages from the manuscript *Le Viatique ou non* with handwritten text by René Char and illustrations by Brauner (1950, unpublished)
Watercolor, gouache, and pencil on paper, page 31 x 24 cm each

Sur cette terre des perils, je m'émerveille
de l'idolâtrie de la vie
Dans nos ténèbres, il n'y a pas
une place pour la Beauté Toute
la place est pour la Beauté

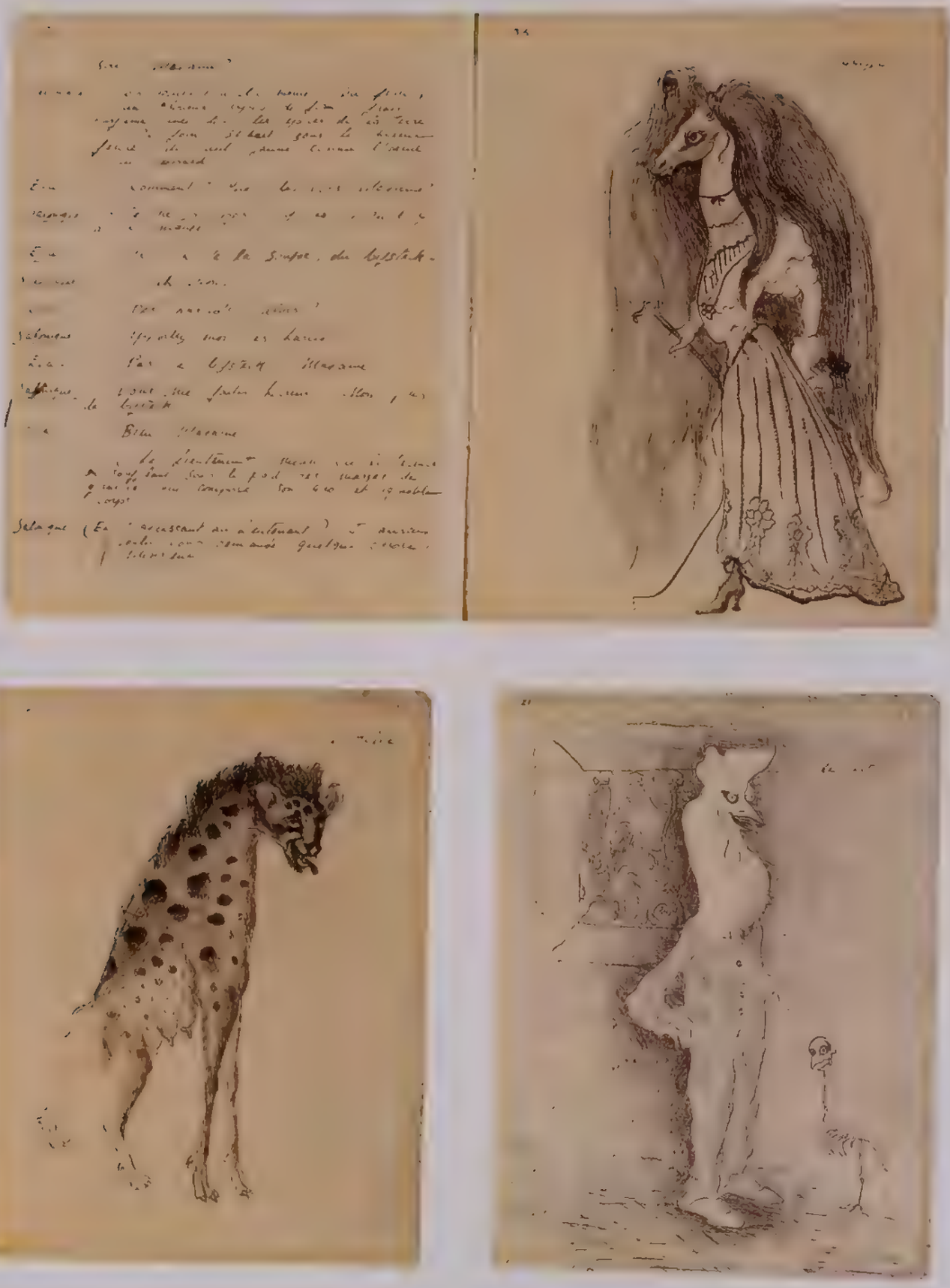

Allégeance
Dans les rues de la ville il y a
mon amour Peu importe où il va
dans le temps divisé. Il n'est plus
mon amour, chacun peut lui parler
Il ne se souvient plus; qui au juste
l'aima ?
Il cherche son pareil dans le vœu
des regards L'espace qu'il parcourt
est ma fidélité Il dessine l'espoir
et léger l'écouvrit Il est prépon-
dérant sans qu'il y prenne part


Je vis au fond de lui comme une
épave heureuse A son insu, ma
solitude est son trésor Dans le
grand mérivien où s'inscrit son
essor, ma liberté le creuse
Dans les rues de la ville il y
a mon amour Peu importe où
il va dans le temps divisé Il
n'est plus mon amour, chacun
peut lui parler Il ne se souvient
plus, qui au juste l'aima et
l'éclaire de loin pour qu'il
ne tombe pas ?

379. Victor Brauner and Matta *Intervision*, 1955. Pastel on paper, 35 x 40 cm

380. Victor Brauner and Matta *Intervision*, 1955 Pastel on paper, 35 x 40 cm

381 Victor Brauner and unknown artists *Untitled*, ca. 1940 Pencil, colored pencil, ink, and pastel on paper, 32 5 x 50 cm
In this collective drawing, Brauner's contribution is in the lower left corner



382.1–5. Leonora Carrington Pages from the illustrated manuscript *Bon appétit* (1939; unpublished). India ink and pencil on paper, page 22.1 x 17 cm each

53
Feathered Bird

85
Flamenco

Salvador Dali

383. Salvador Dalí *Paul-Gala*, 1931. India ink on paper, 27.9 x 33.7 cm

384 Salvador Dalí *The Butterfly Chase (La Chasse aux papillons)*, 1930. Ink on paper, 23 x 20.6 cm

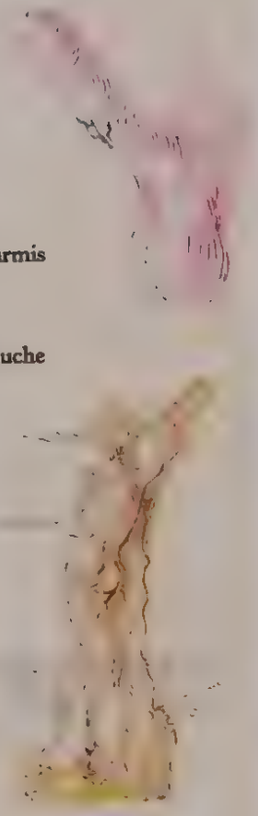
385 Salvador Dalí *The Butterfly Chase (La Chasse aux papillons)*, 1929 India ink on paper, 55.5 x 41.5 cm

fatigué par la lumière du jour
qui durait depuis le lever du soleil
le grand Masturbateur
son immense nez appuyé sur le parquet d'onyx
ses énormes paupières closes
le front mangé par d'affreuses rides
et le cou gonflé par le célèbre furoncle où bouillonnent les fourmis
s'immobilise
confit dans cette heure du soir encore trop lumineuse
tandis que la membrane qui recouvre entièrement sa bouche
durcit le long de l'angoissante de l'énorme sauterelle
agrippée immobile et collée contre elle
depuis cinq jours et cinq nuits.

Ω

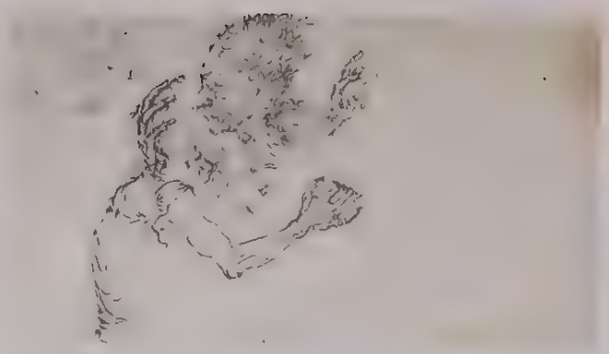
Tout l'amour
et tout l'enivrement
du grand Masturbateur
résidait
dans les cruels ornements d'or faux
qui recouvrent ses tempes délicates et molles
en imitant
la forme d'une couronne impériale
dont les fines feuilles d'acanthe bronzé

39



386 1–5. Salvador Dalí Drawings on pages in a copy of *La Femme visible* by Dalí (Paris: Editions Surréalistes, 1930), n.d (details shown for 386 2– 5) Ink and watercolor on paper, page. 28 x 21 8 cm

Segundo Dedo

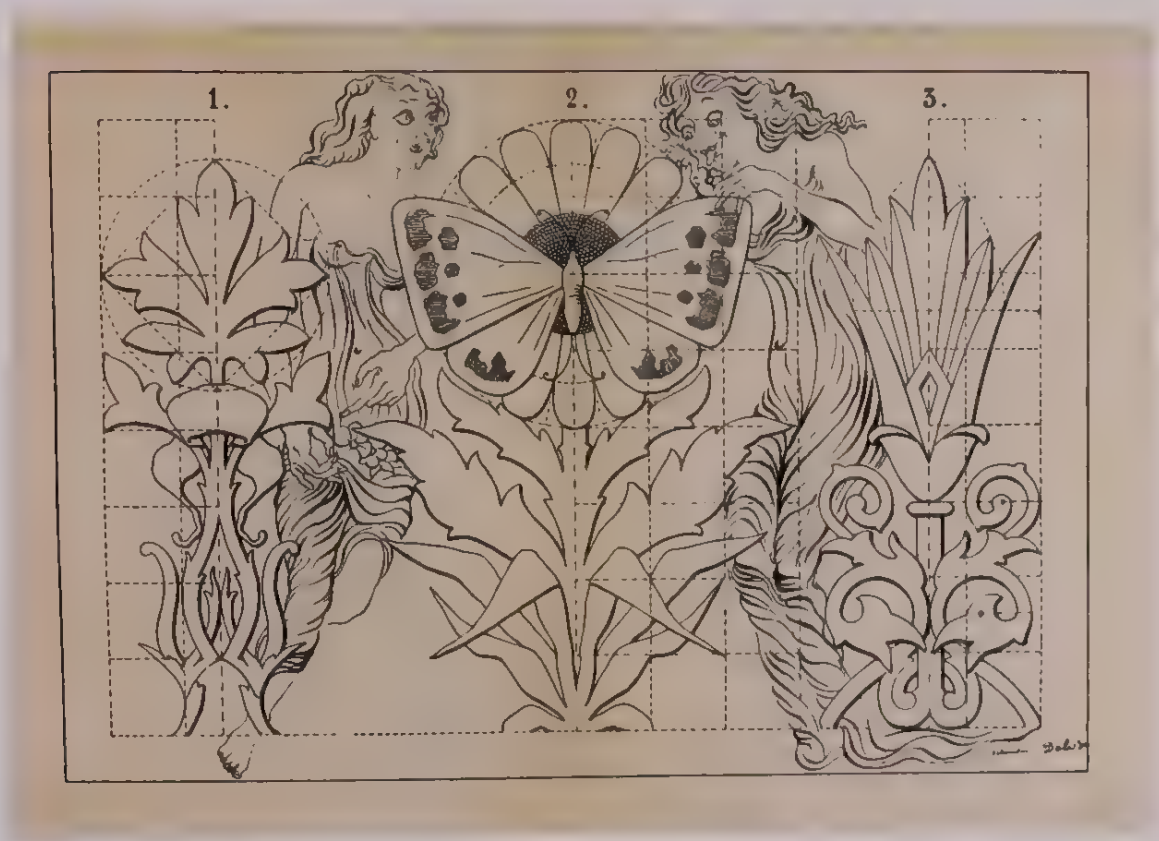


387. Salvador Dalí *Untitled*, 1932. Ink on paper, 33 x 27 cm.

388. Salvador Dalí *Imagination Running Wild* (*L'Evasion de la fantaisie*), 1932. Ink on paper, 12 x 21 cm

389. Salvador Dalí *Untitled*, 1932. Ink on paper, 17 x 11 cm

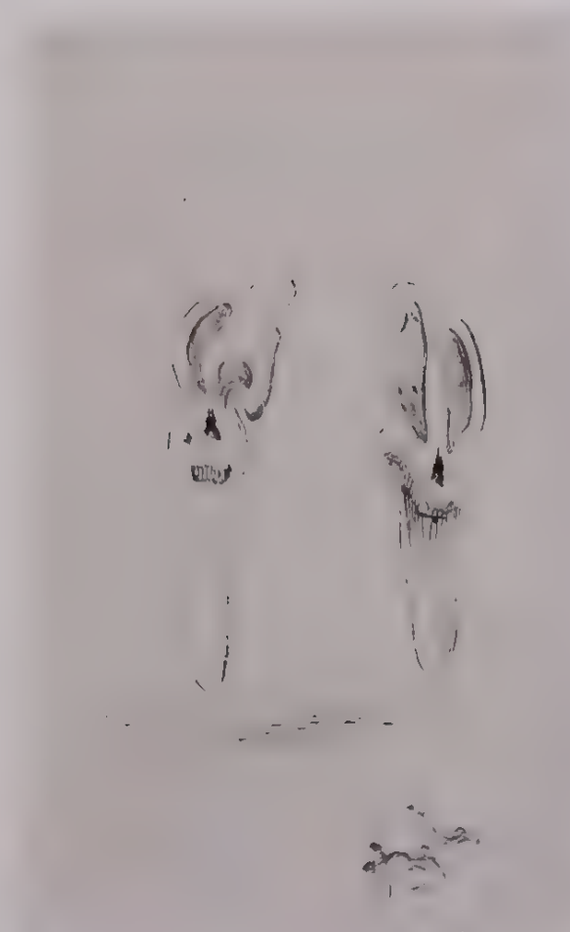
390 Salvador Dalí *Untitled*, 1932. Ink on paper, 27 x 26 cm

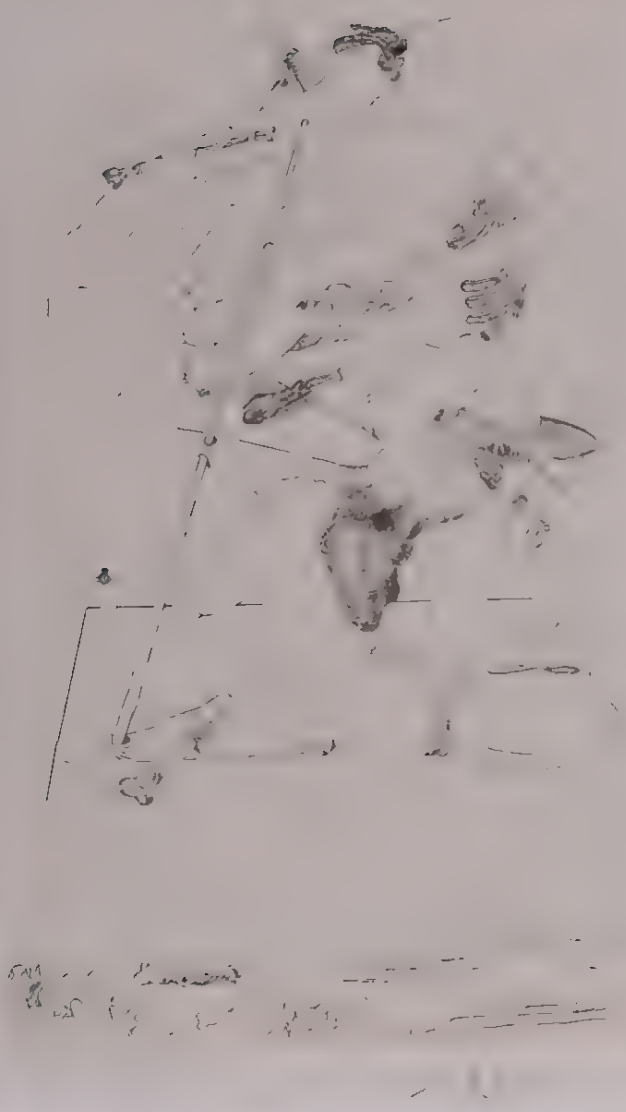


391. Salvador Dalí *Untitled (Metamorphoses) (Sans titre [Métamorphoses])*, 1930. India ink on printed board, 14.7 x 21.8 cm.

392 Salvador Dalí *Untitled (Metamorphoses) (Sans titre [Métamorphoses])*, 1930. India ink on paper, bound into a copy of *Notes sur la poésie* by André Breton and Paul Eluard (Paris: GLM, 1936), 16.5 x 23.8 cm

393 1–5 Salvador Dalí *Les Chants de Maldoror*, 1934 Etching with remarques, smallest 32 8 x 24 4 cm, largest 33 x 25 cm From set of 43 prints made in preparation for illustrations in *Les Chants de Maldoror* by the Comte de Lautreamont (Paris Albert Skira, 1934)

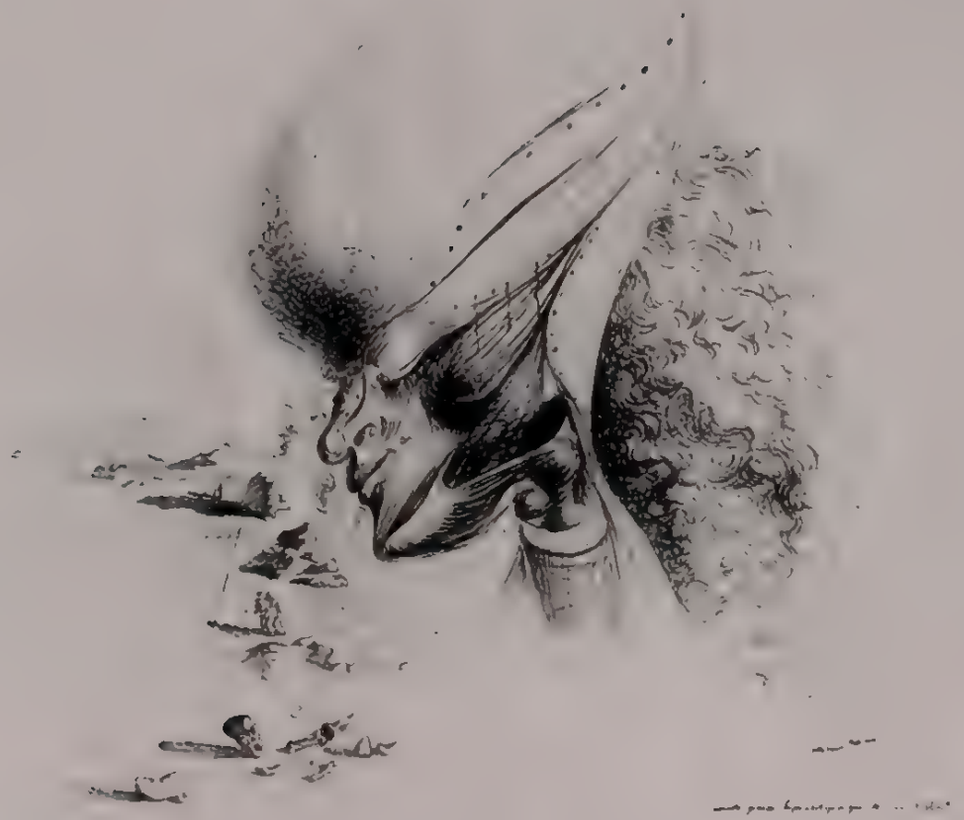




393 6– 11 Salvador Dalí *Les Chants de Maldoror*, 1934 Etching with remarques, smallest 32 7 x 24 5 cm largest 32 9 x 24 7 cm From set of 43 prints made in preparation for illustrations in *Les Chants de Maldoror* by the Comte de Lautreamont (Paris Albert Skira, 1934)

394 Salvador Dalí *The City (La Ville)*, 1935. Pencil on paper, 26.5 x 40 cm

395 Salvador Dali *How Skyscrapers Will Look in 1987*, 1937. Pencil and ink on paper, 29 x 36 cm



396 Salvador Dalí *The New Hyperorthopedic Youth of Conrad West (Nouvelle genese hiper-ortopédique de Conrad West)*, 1937 Ink on paper, 40 x 32 5 cm

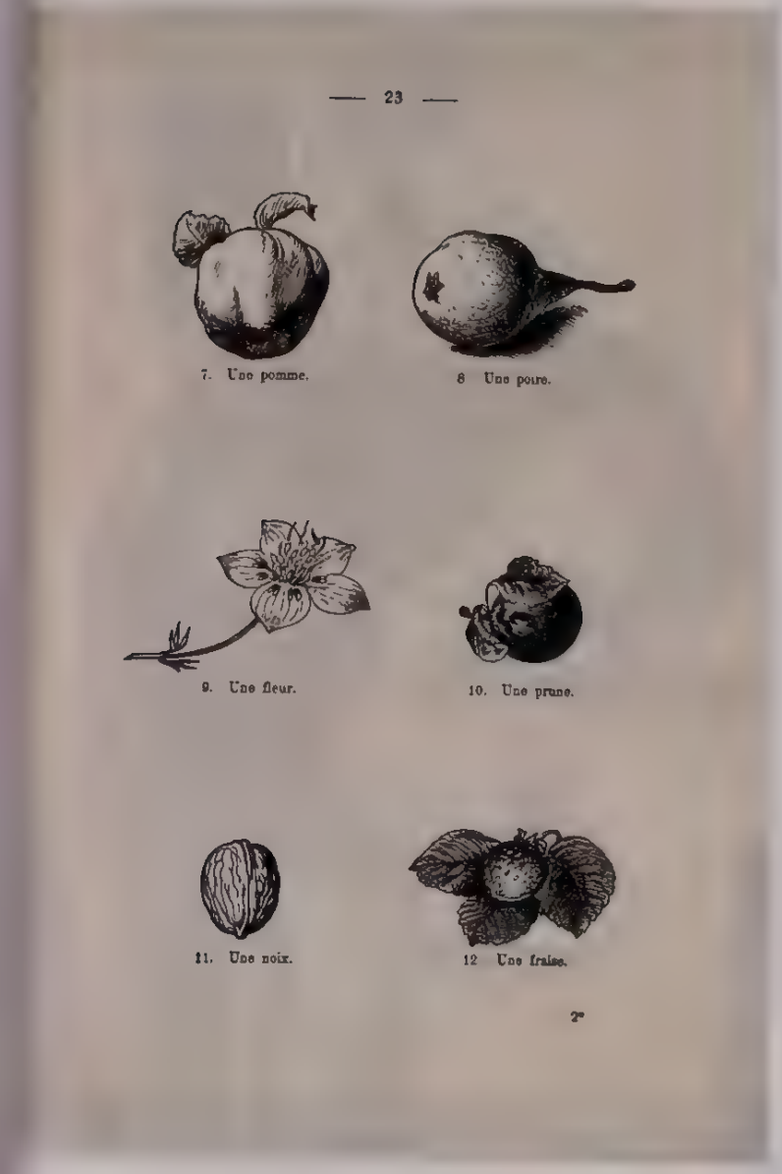
397. Salvador Dalí *Cannibalism of Objects (Cannibalisme des objets)*, 1933 India ink on paper, 22.5 x 18 cm
The damage to the frame and drawing was caused by a bullet fired by a German soldier in 1944

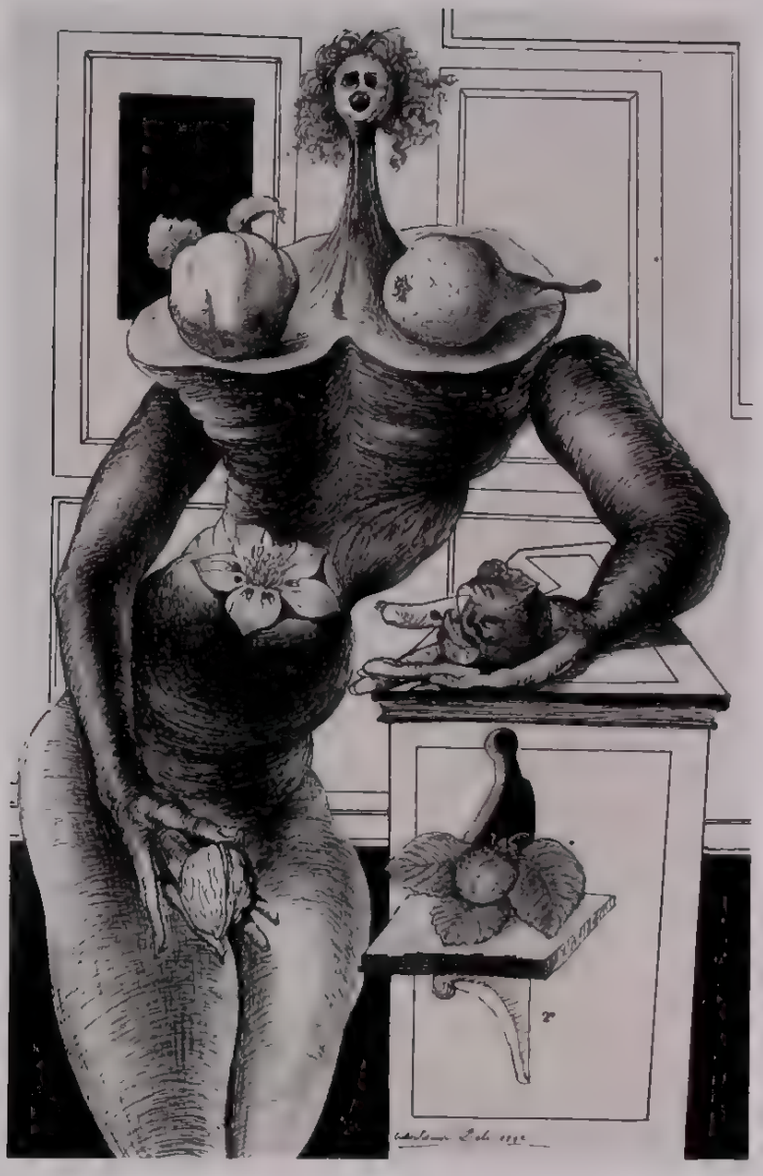
398. Salvador Dalí *Untitled*, ca. 1937. Gouache and ink on paper, 87.6 x 55 9 cm.

399. Salvador Dalí Study for *The Image Disappears* (*L'Image disparaît*), 1938. Pencil on paper, 51.4 x 66 cm

MATCH
L'HEBDOMADAIRE DE L'ACTUALITÉ MONDIALE 12 OCTOBRE 1939 2fr.

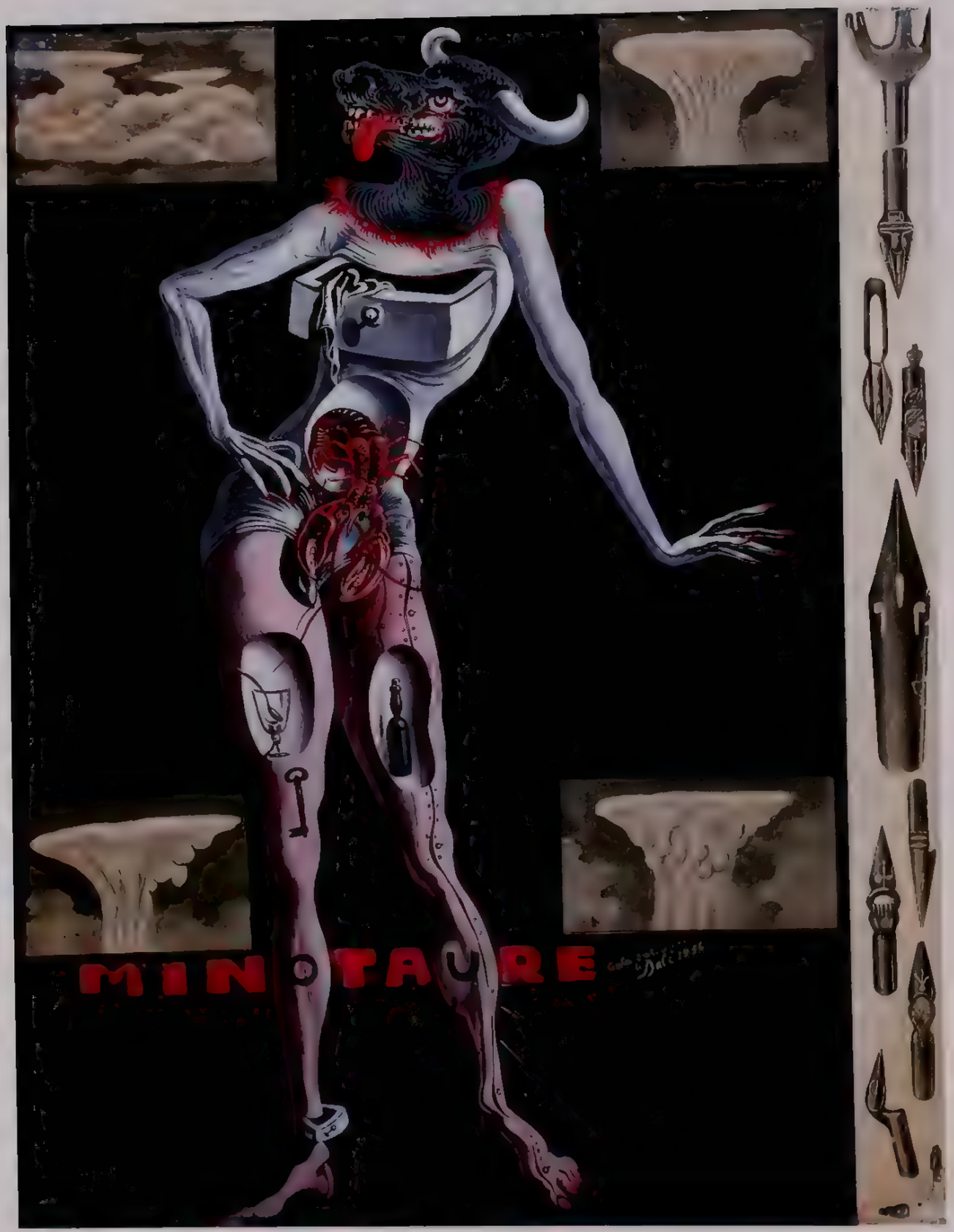
MATCH
L'HEBDOMADAIRE DE L'ACTUALITÉ MONDIALE 12 OCTOBRE 1939 2fr.



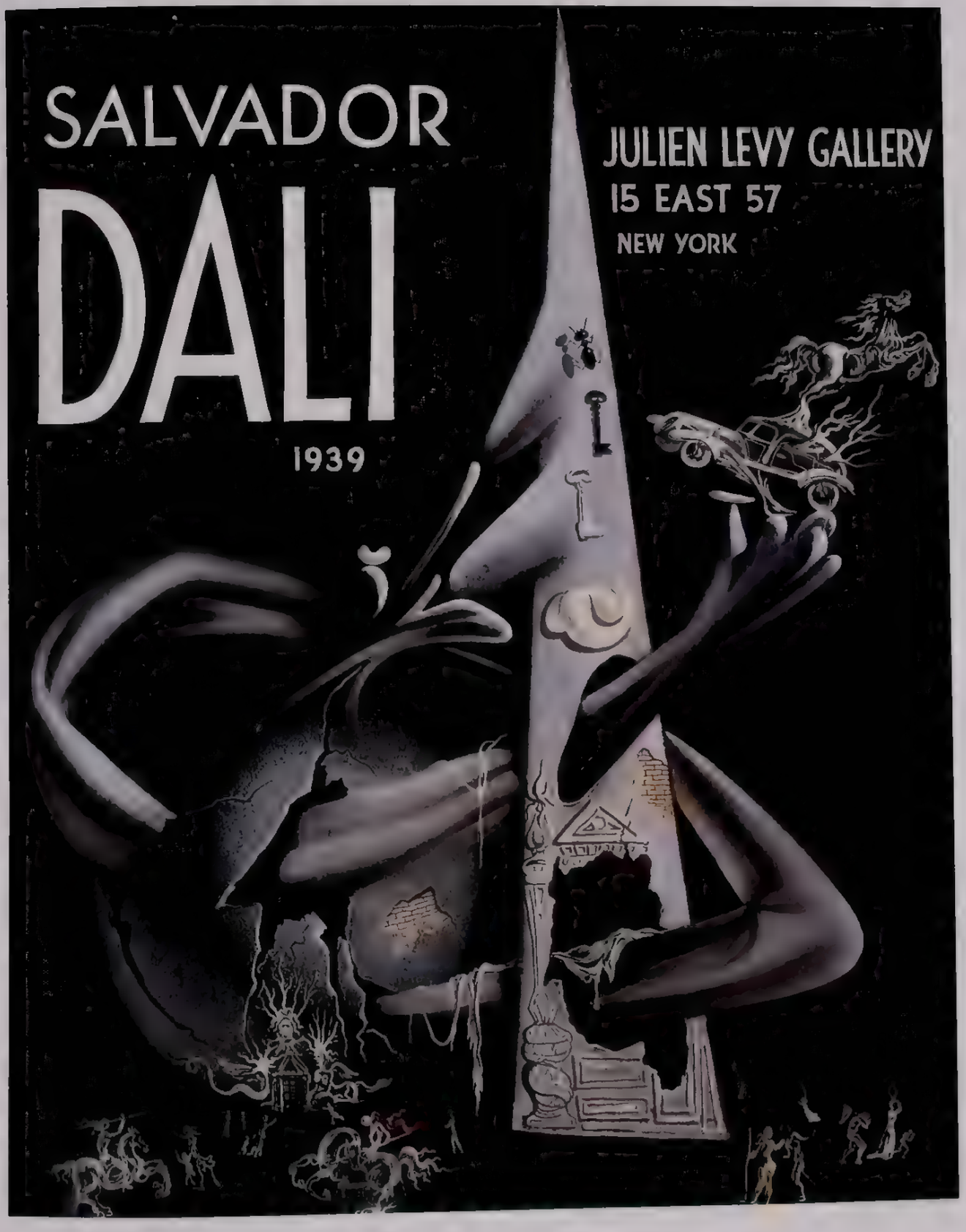


400 Salvador Dalí *Apparition of a War Scene on the Face of Lieutenant Deschanel*, 1939 Pencil and india ink on magazine cover, 35.6 x 26.7 cm. Shown with cover of *Paris Match* (October 12, 1939)

401. Salvador Dalí Original art (right) for an illustration in *Les Métamorphoses érotiques* by Dalí (1969), 1942 India ink on paper, 23.2 x 15.4 cm. Shown with page from a copy of the book

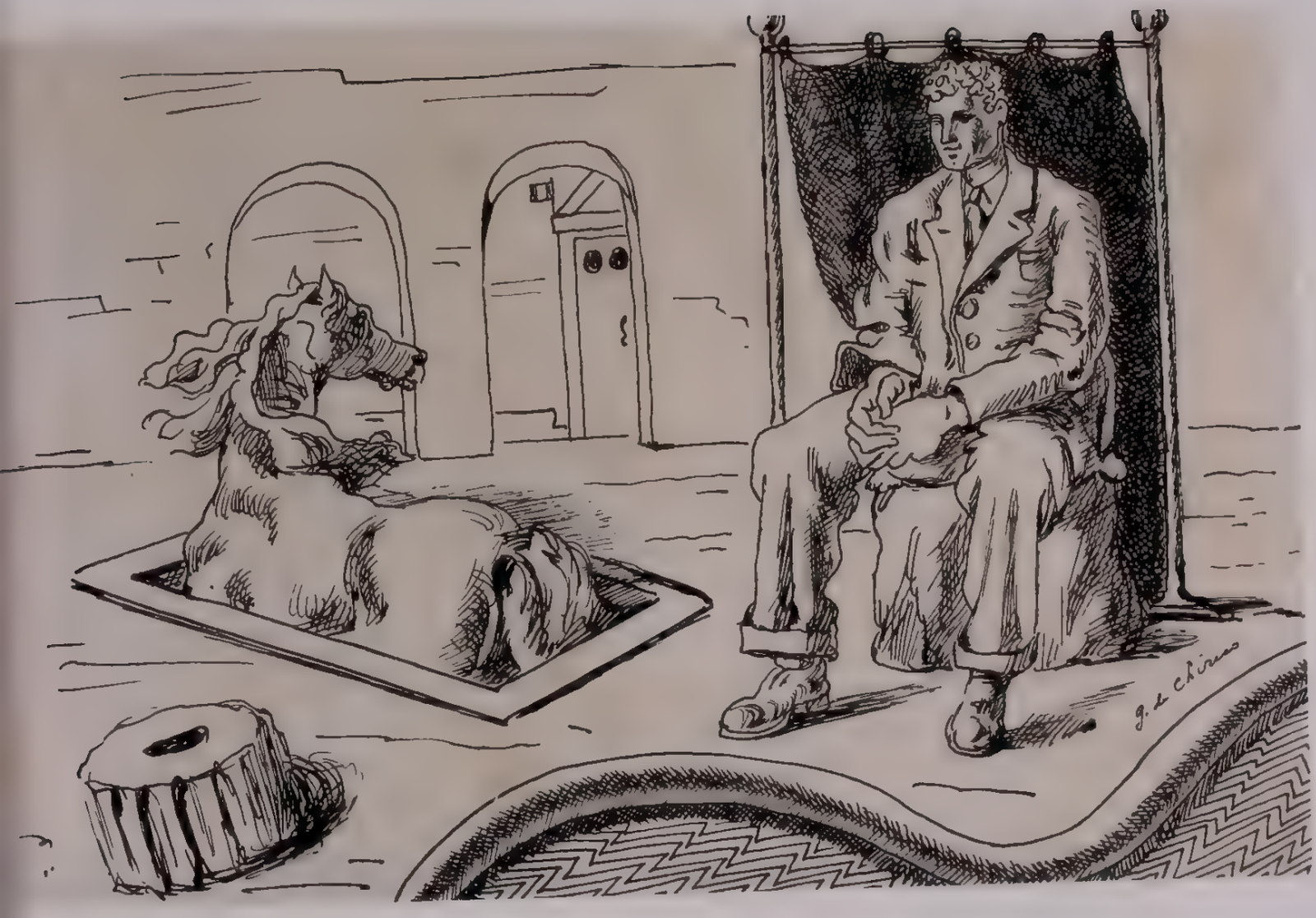


402. Salvador Dalí Onginal art for cover of *Minotaure*, no. 8 (1936), 1936. Ink, gouache, and collage on cardboard, 33 x 26.5 cm



403 Salvador Dalí Original art for cover of *Salvador Dalí*, exh cat (New York Julien Levy Gallery, 1939), 1939 Gouache on black paper, 66 x 52 5 cm

Robert Desnos



RECENT PAINTINGS BY

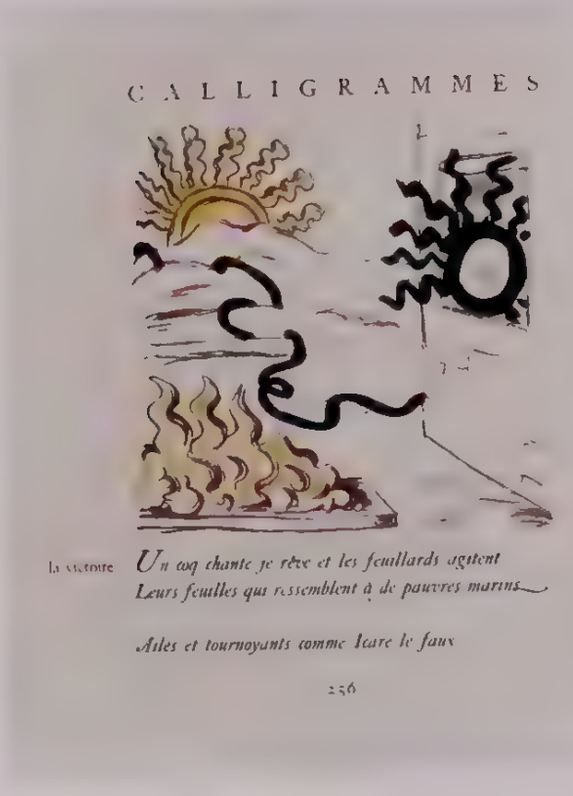
GIORGIO DE CHIRICO

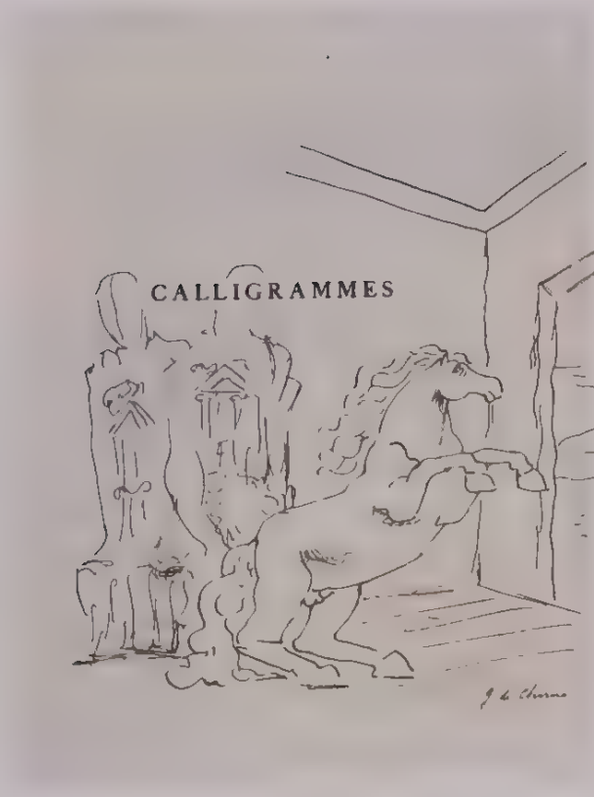
OCTOBER 26TH TO NOVEMBER 17TH

JULIEN LEVY GALLERY

603 MADISON AVENUE · NEW YORK

404 Giorgio de Chirico *Untitled*, n d Ink on paper, sight 15 6 x 23 8 cm Shown with cover of *Recent Paintings by Giorgio de Chirico*, exh cat (New York Julien Levy Gallery, 1936)

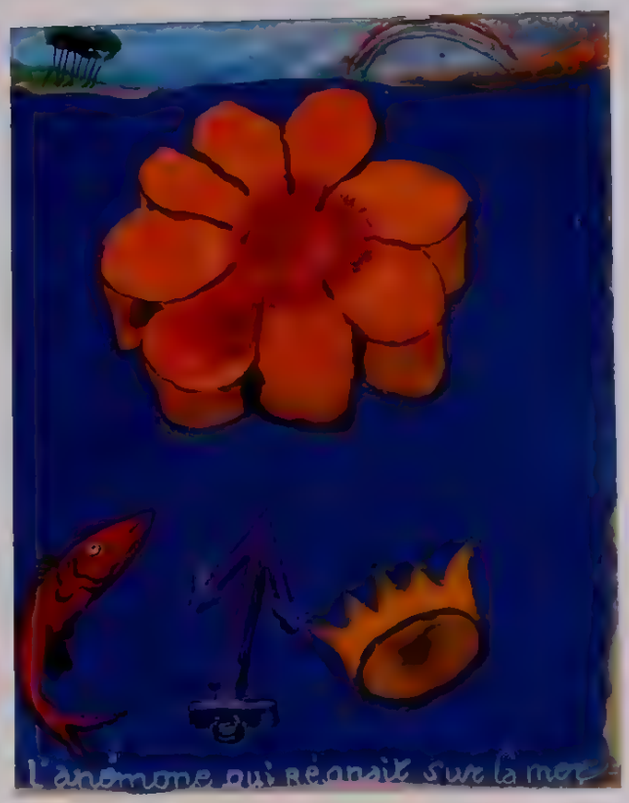




405.1–.2. Giorgio de Chirico Hand-colored pages in a copy of *Calligrames* by Guillaume Apollinaire (Paris: Librairie Gallimard, 1930), ca. 1932. Watercolor and lithograph on paper, page 32 5 x 25 cm

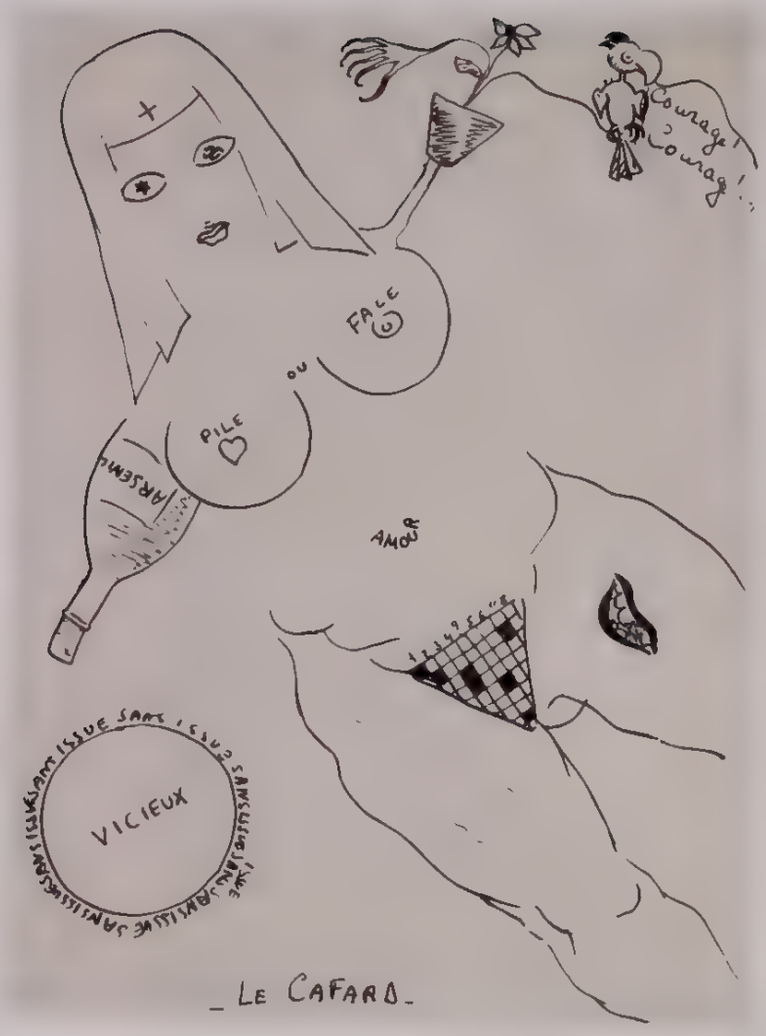
405.3–.6. Giorgio de Chirico Drawings on pages in a copy of *Calligrames* by Guillaume Apollinaire (Paris: Librairie Gallimard, 1930 ca. 1932 (details shown for 405.5–.6). Ink on paper, page: 32.5 x 25 cm

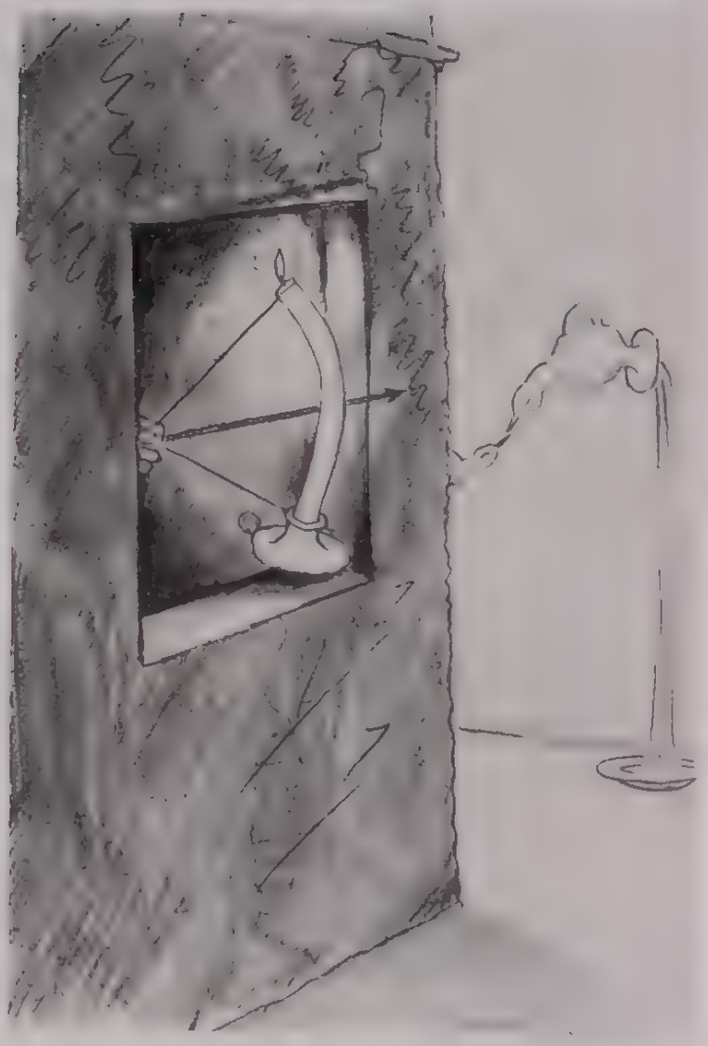
le 7 mai 1917
Le combat
G. de Chirico



406.1–.4. Robert Desnos Pages from the illustrated manuscript *Le Parterre de Hyacinthe* (1932; unpublished). Gouache on cardboard, smallest page 27.5 x 22.5 cm; largest page 27 5 x 24 2 cm

406 5 Robert Desnos Page from the illustrated manuscript *Le Parterre de Hyacinthe* (1932, unpublished)
Gouache on canvas, mounted on cardboard, page 27 5 x 24 cm



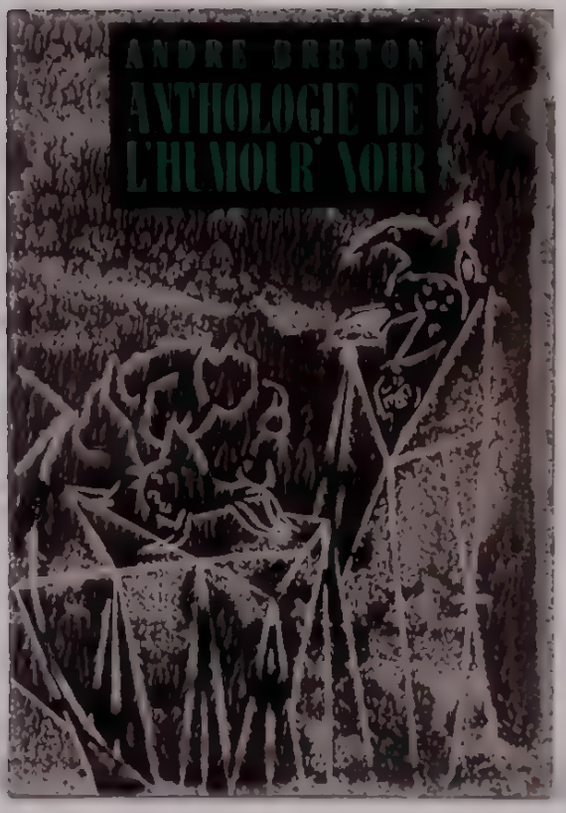


407. Robert Desnos *The Cockroach (Le Cafard)*, n.d. Ink on paper, sight: 26.4 x 19.7 cm

408. Oscar Domínguez *Untitled*, n.d. Pencil on paper, sight: 20.3 x 15.2 cm.

409. Oscar Domínguez Original art for an illustration in *Les Chants de Maldoror* by the Comte de Lautréamont, in *Oeuvres complètes*, ed. Philippe Soupault (Paris: GLM, 1938), 1938. Ink and gouache on paper, 41 x 33 cm

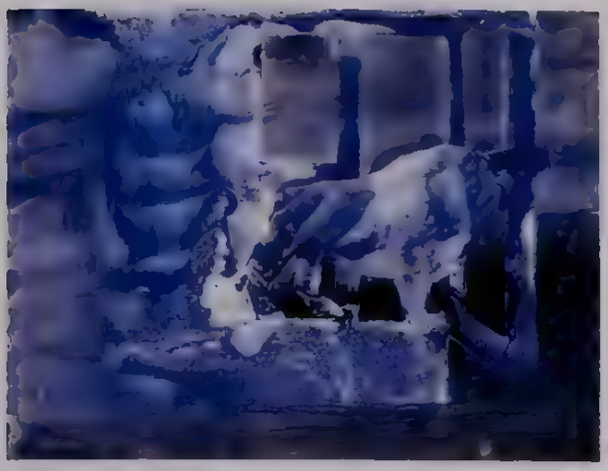
410. Oscar Domínguez *Untitled*, 1937. Gouache decalcomania on paper, sight: 31 x 18.5 cm

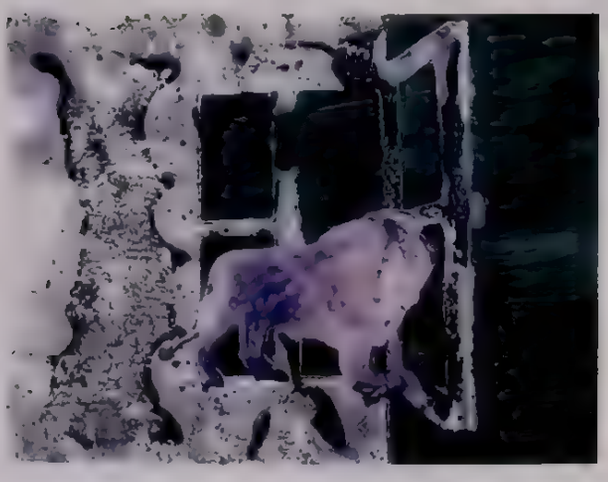


M. Marcel Duchamp etant actuellement en Amérique, la couverture des exemplaires de luxe est de M. DOMINGUEZ.

411 Oscar Domínguez Dust jacket for a copy of *Anthologie de l'humour noir*, ed Andre Breton (Paris Editions du Sagittaire, 1940)
Gouache decalcomania on paper, book 37 x 25 5 x 5 4 cm Shown with printed insert and cover of book

412 Oscar Dominguez *The Lion the Steppe (Le Lion, la steppe)*, 1936 Gouache decalcomania on paper, 15 5 x 21.9 cm





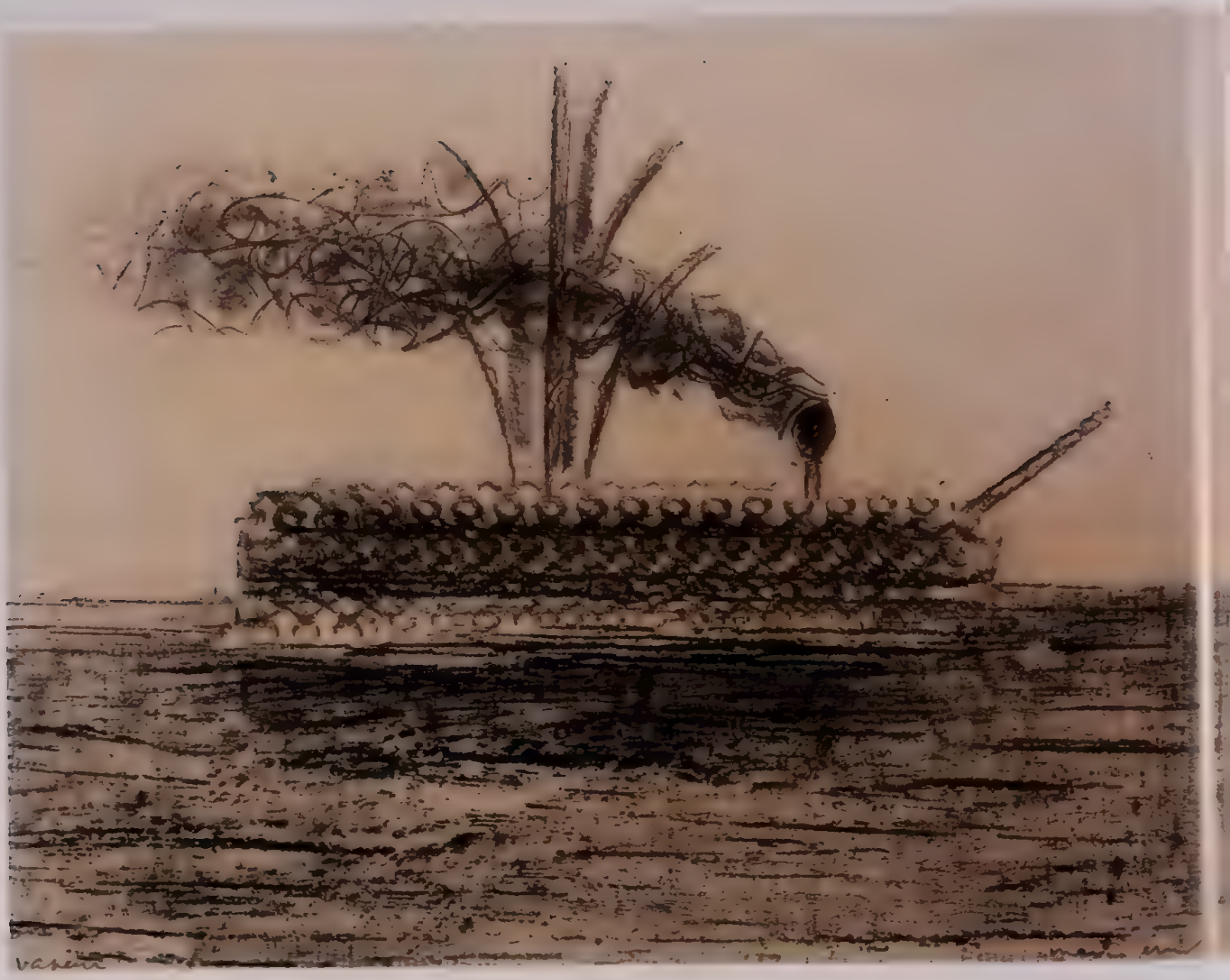
413.1–.6. Oscar Domínguez and Marcel Jean *The Lion, the Window (Le Lion, la fenêtre); Firedamp (Grisou)*, 1936
Gouache decalcomania on paper, smallest: 21.3 x 28.2; largest: 21.7 x 29.2 cm

414 Oscar Dominguez *The White Lion (Le Lion blanc)*, 1936 Gouache decalcomania on paper, 25 3 x 27 cm

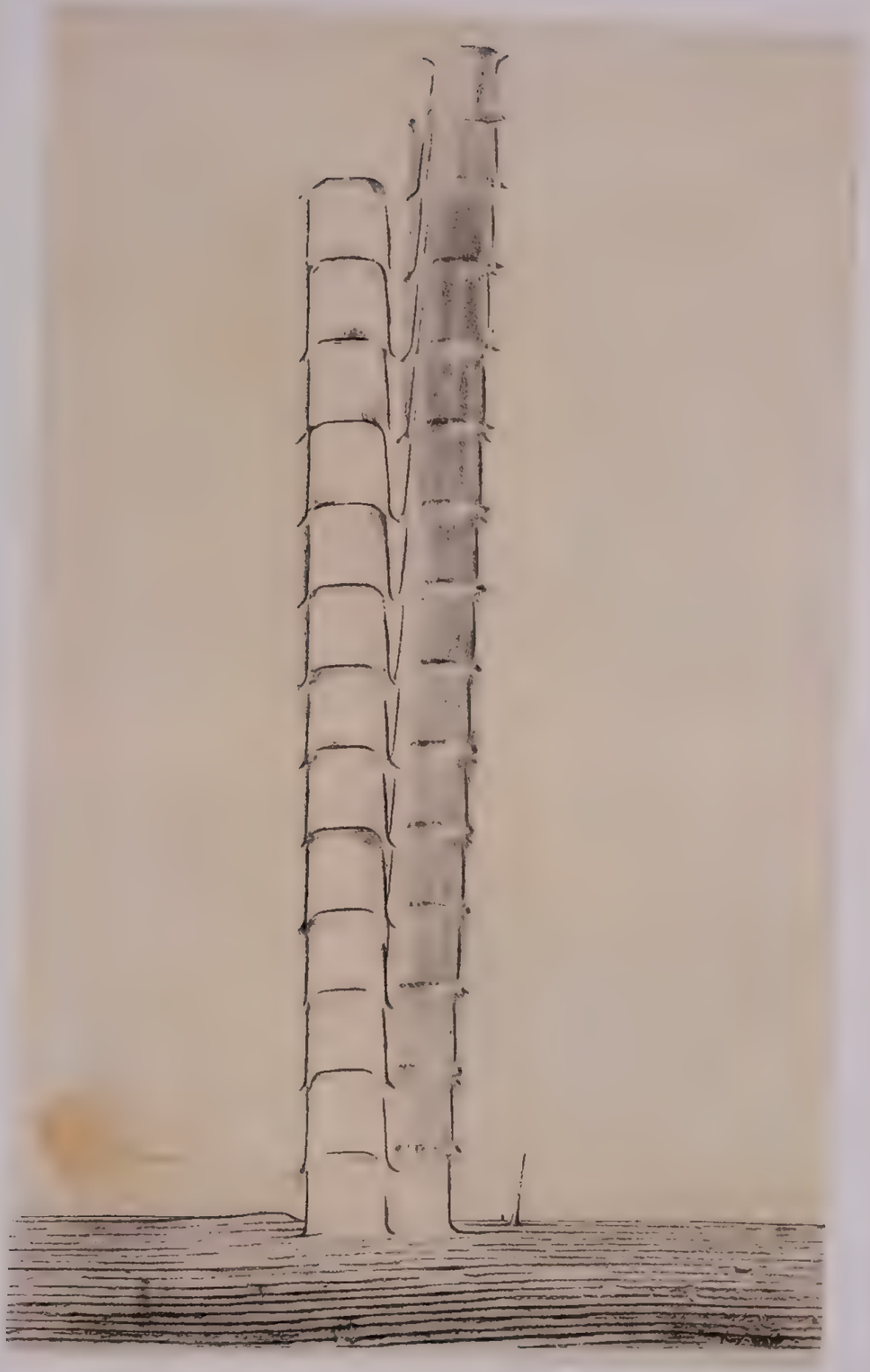
415. Oscar Domínguez *The Lion-Bicycle (Le Lion-bicyclette)*, 1936. Gouache decalcomania on paper, 16 x 22 2 cm
416. Oscar Domínguez *The Lion-Bicycle (Le Lion-bicyclette)*, 1936. Gouache decalcomania on paper, 22 x 29 cm
417. Oscar Domínguez *The Lion-Bicycle (Le Lion-bicyclette)*, 1936. Gouache decalcomania on paper, 22.4 x 29.2 cm

Max Ernst
Valentine Hugo
Marcel Jean
[illegible]rre Klossowski

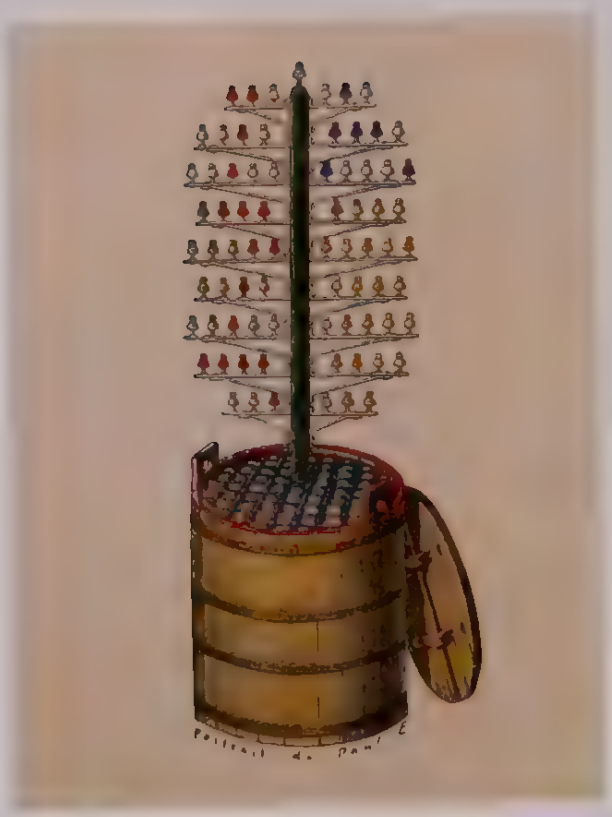
418. Max Ernst *What a Day—What a Day; A Lost World (Qu'il fait beau—qu'il fait beau; Un Monde perdu)*, 1925
Pencil and colored pencil frottage on cardboard, 25 x 42 cm

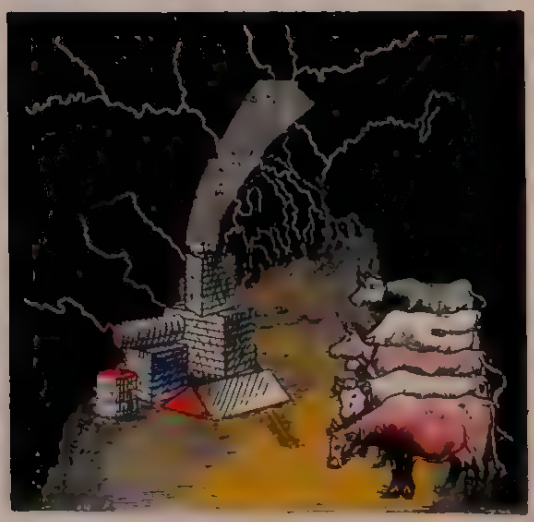


419. Max Ernst *Vapor (Vapeur)*, 1925–26 Pencil frottage on paper, sight. 22.3 x 29.7 cm



420 Max Ernst *False Positions (Les Fausses positions)*, 1925 Original art for a collotype in *Histoire naturelle* (Paris Editions Jeanne Bucher, 1926), a portfolio of collotypes by Ernst Pencil frottage on paper, 49 5 x 32 4 cm





421.1–.4. Max Ernst Hand-colored pages in a copy of *Les Malheurs des immortels* by Ernst and Paul Eluard (Paris: Librairie Six, 1922)
Watercolor and gouache on printed paper, page: 25 x 18 cm each

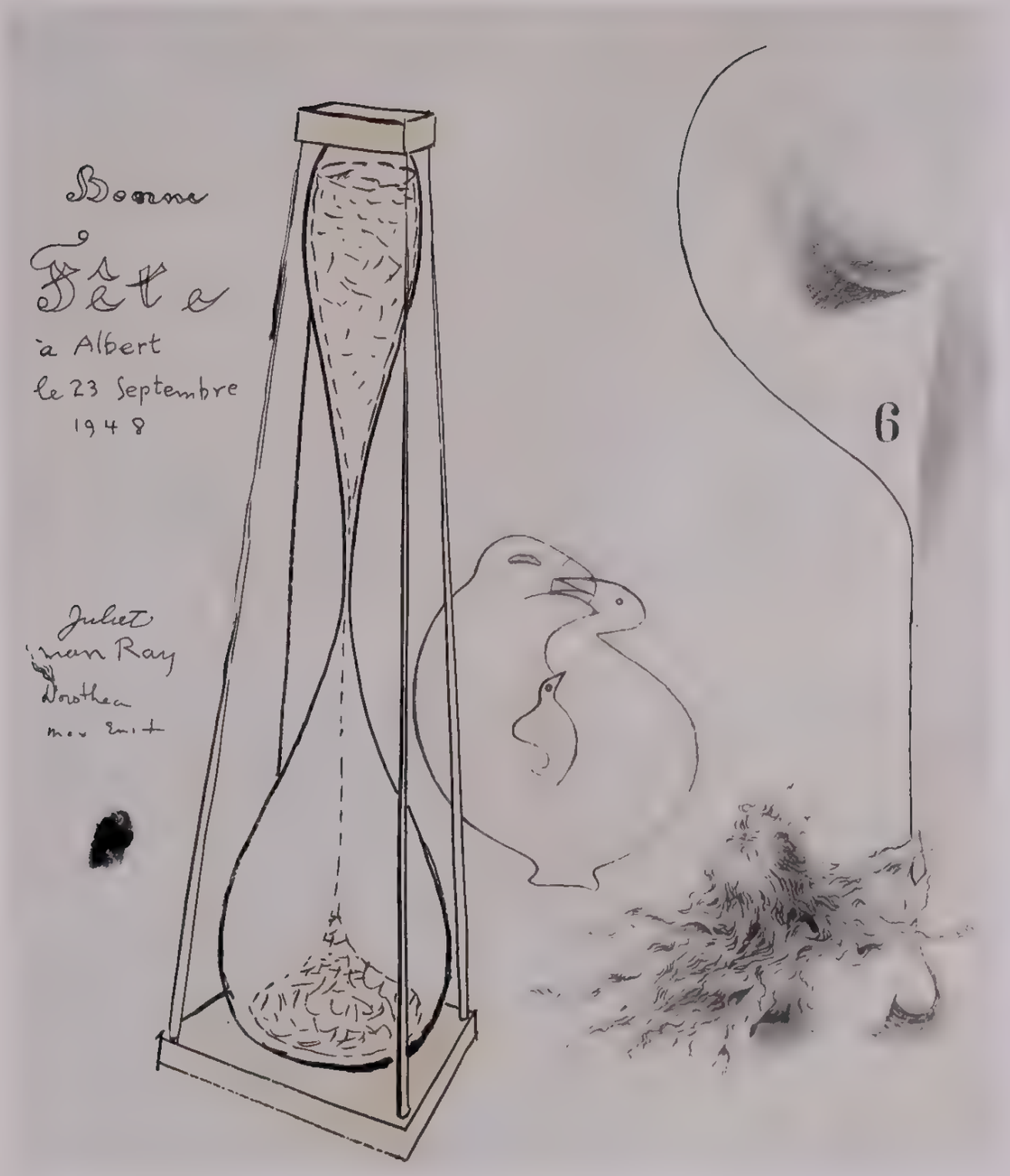
422 Max Ernst Original art for cover of *Les Vases communiquants* by André Breton (Paris: Editions des Cahiers Libres, 1932), 1932. Ink, gouache, and pencil on paper, 49.5 x 65 cm

423. Max Ernst *Untitled*, ca. 1932. Ink on paper, 30 x 22 cm

424 1–2 Max Ernst Original art for illustrations in *Au defaut du silence* by Paul Eluard and Ernst (Paris, [1925]), n d India ink on paper, page 22 1 x 17 3 cm each *bottom right.* 425. Max Ernst Original art for an illustration in *Au 125 boulevard Saint-Germain* by Benjamin Pe (Paris: Les Presses du Montparnasse, 1923), n.d. India ink and pencil on paper, 16 x 11.5 cm

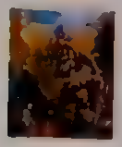
426 Max Ernst *Untitled*, n.d. Gouache decalcomania on paper, 12 5 x 9 5 cm

427 Max Ernst *The Bird People (Le Peuple des oiseaux)* 1942 From *VVV*, ed Bernard Reis (New York VVV, 1942), a portfolio of drawings and prints by various artists. Colored pencil frottage on paper, 45.7 x 35.6 cm.



428 Max Ernst, Juliet Browner, Man Ray, and Dorothea Tanning *Untitled*, September 23, 1948 Ink, pencil, and colored pencil on paper, 43 2 x 38 cm From left to right, the contributions to this collective drawing are by Browner, Man Ray, Ernst, and Tanning, the drawing was made on the day of the participants' double wedding ceremony

Fête
des arbres
et du Chasseur



Le Chasseur

Rademelon aux ailes ardentes
Ou voyageur du ciel profond,
Revenez, nous vous tuerons
Pour que d'autre nous reste
et le on vous paierons

Départ du Chasseur
les deux gardes, tour à
tour vont rejoindre les autres

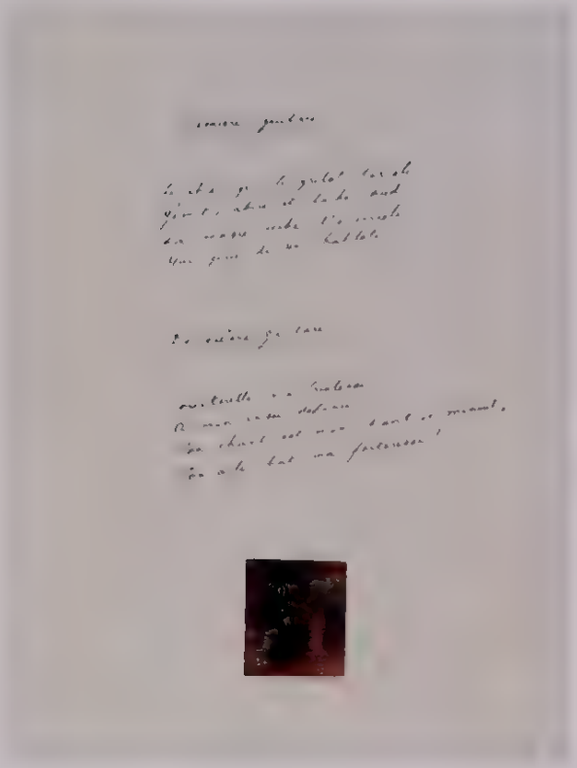
Première garde

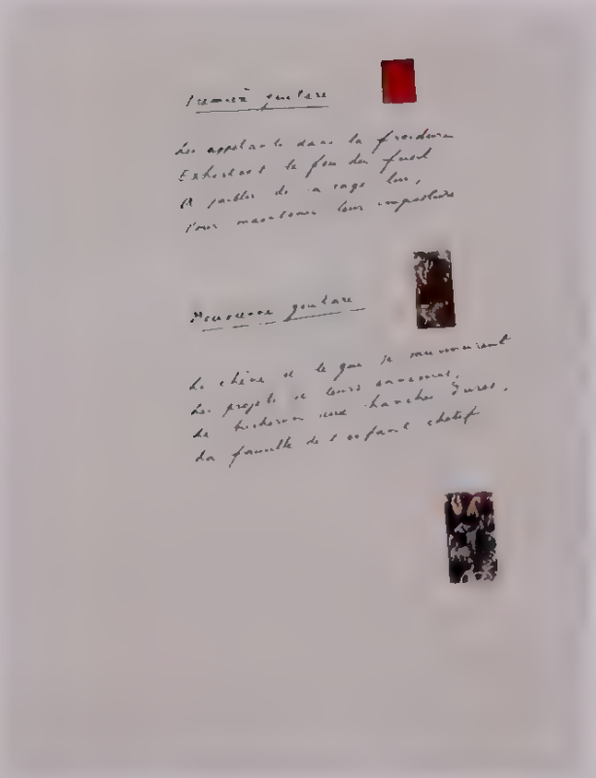
Toi qui a droit des libertés
d'espérance à une place vide,
qui à votre réponse vous portez,
remplies à taille d'épée ?

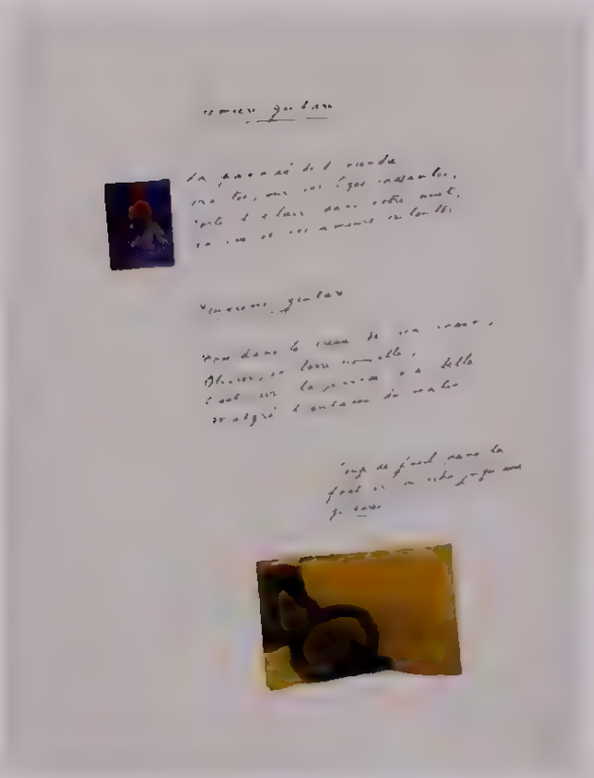
Deuxième garde

J'espère que vos robabilités,
Eglantier, oratio vos calmures,
vont la langue se roi tandis
Ta Compagnons tous à chair

"







429 1–6 **Max Ernst** Pages from the manuscript *Fête des arbres et du chasseur* with handwritten text by René Char and illustrated with *Microbes* by Ernst (1950–54; unpublished). Gouache and decalcomania on paper, page: 37.9 x 28 cm each.

Première gouache

L'alouette a peine éclose
Tremble et crie le instant qu'elle chante
Et la terre des affamés
Range son vitre ennemie

Deuxième gouache

Un accord, un bruit de chanson,
Un taille avec un beau geste
Un bâton pour réduire enfin
La grande fatigue des pères

8

Troisième gouache

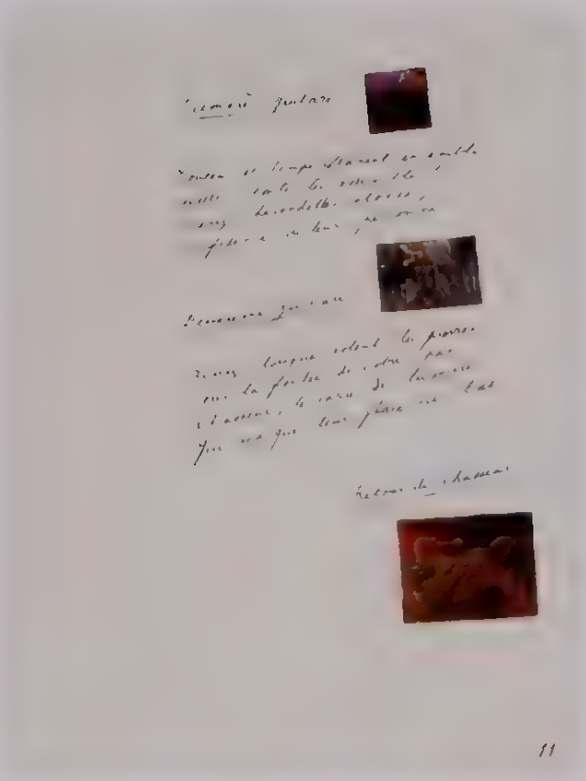
[illegible]

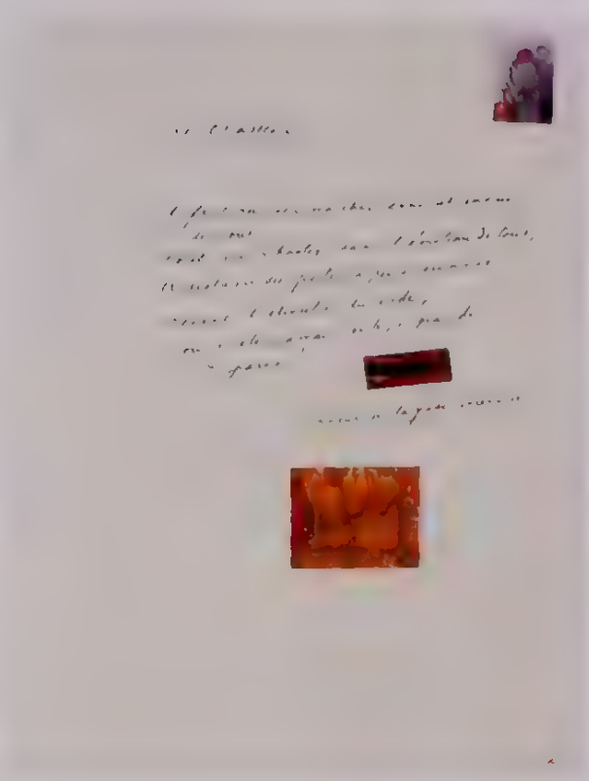
Cinquième gouache

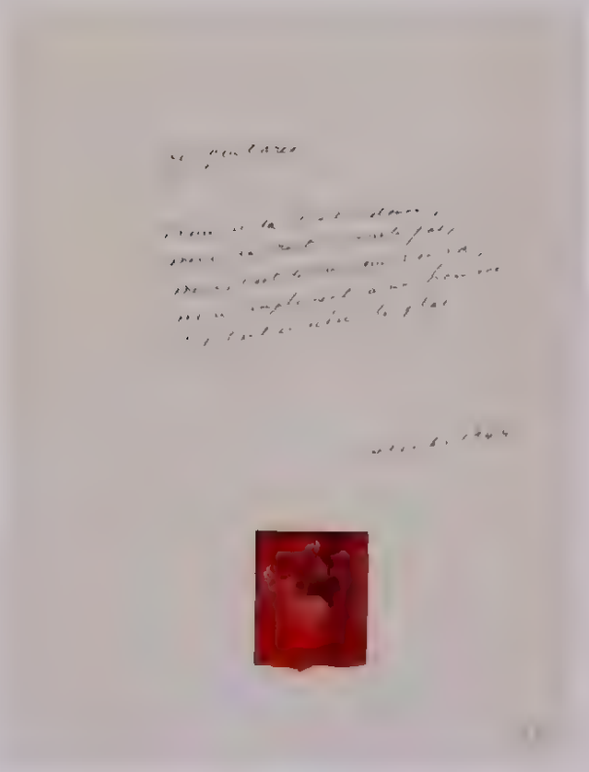
Chère couleur, que notre réalisme
Dans les cabarets d'aurores,
Range le halo que réfute
La nappe et le doigt des amants

Sixième gouache

Le cœur s'égrène à son rendez-vous clair,
Y jette la coloquinte avortée
Je feuris ignorez que la mer
Les recèdera la rouge lèvre







429.7–12 **Max Ernst** Pages from the manuscript *Fête des arbres et du chasseur* with handwritten text by René Char and illustrated with *Microbes* by Ernst (1950–54; unpublished). Gouache and decalcomania on paper, page: 37.9 x 28 cm each.

430. Max Ernst *Microbe* (*Sept microbes vus à travers un tempérament*), ca. 1951. Oil on panel, 12.7 x 9.5 cm. Shown with a copy of *Sept microbes vus à travers un tempérament* by Ernst (Paris Les Editions Cercle des Arts, 1953)

431. Valentine Hugo *Preliminary Sketch for a Portrait of André Breton (Premier projet pour un portrait d'André Breton)*, 1934
Pencil and watercolor on paper, 40 3 x 32 6 cm

432.1–.6. Marcel Jean *Les Chants de Maldoror*, ca. 1936–38. Pencil on paper, 29.2 x 21.6 cm each

433 Marcel Jean *The Immediate Future* (*L'Avenir immédiat*), ca. 1948. India ink and pencil on paper, sight: 29.8 x 22.9 cm.

434 Pierre Klossowski *In the Park (Dans le parc)*, June–September 1977. Pastel and colored pencil on paper, 202 x 106 cm.

Wifredo Lam
René Magritte
Man Ray

435 Wifredo Lam Original art for cover of *View*, no 2 (May 1945), ca 1945 Gouache on paper, 36 x 28 cm

ANDRÉ BRETON

FATA MORGANA

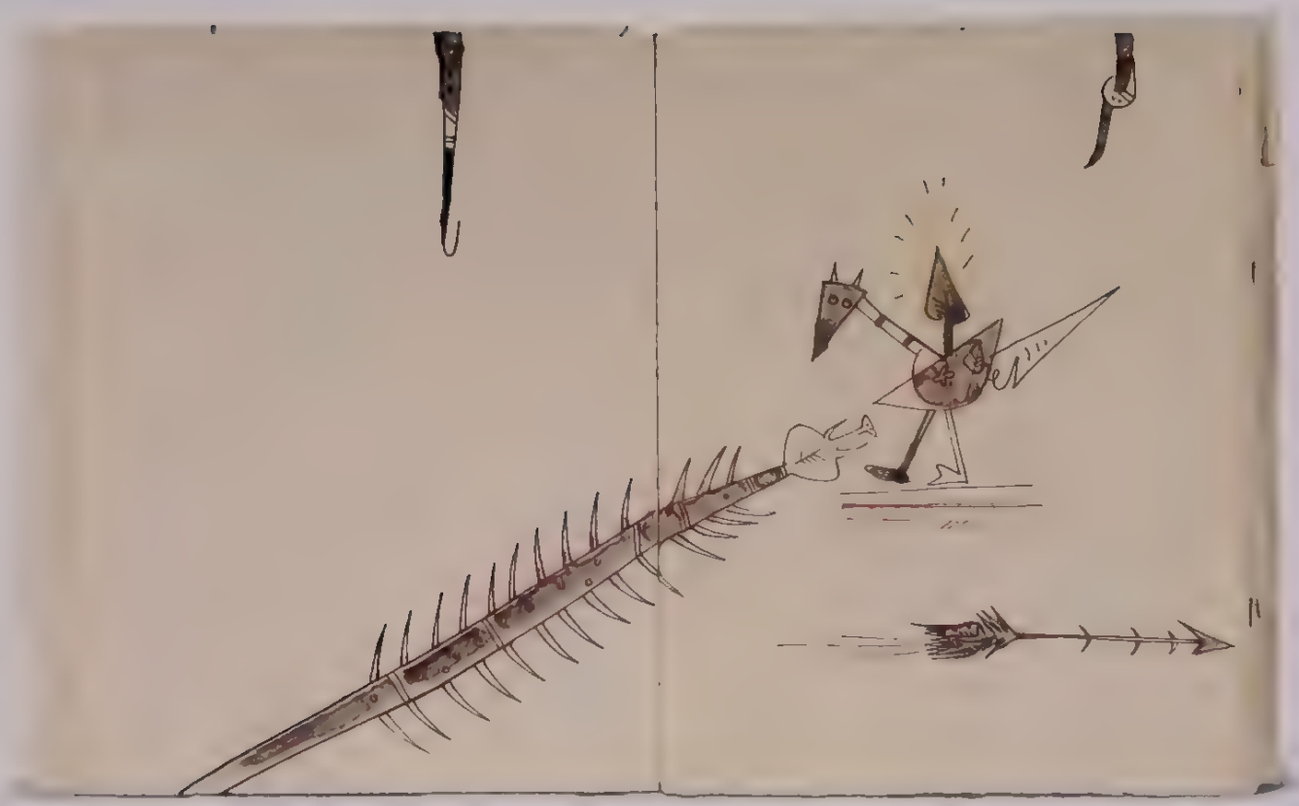
Illustré par WIFREDO LAM

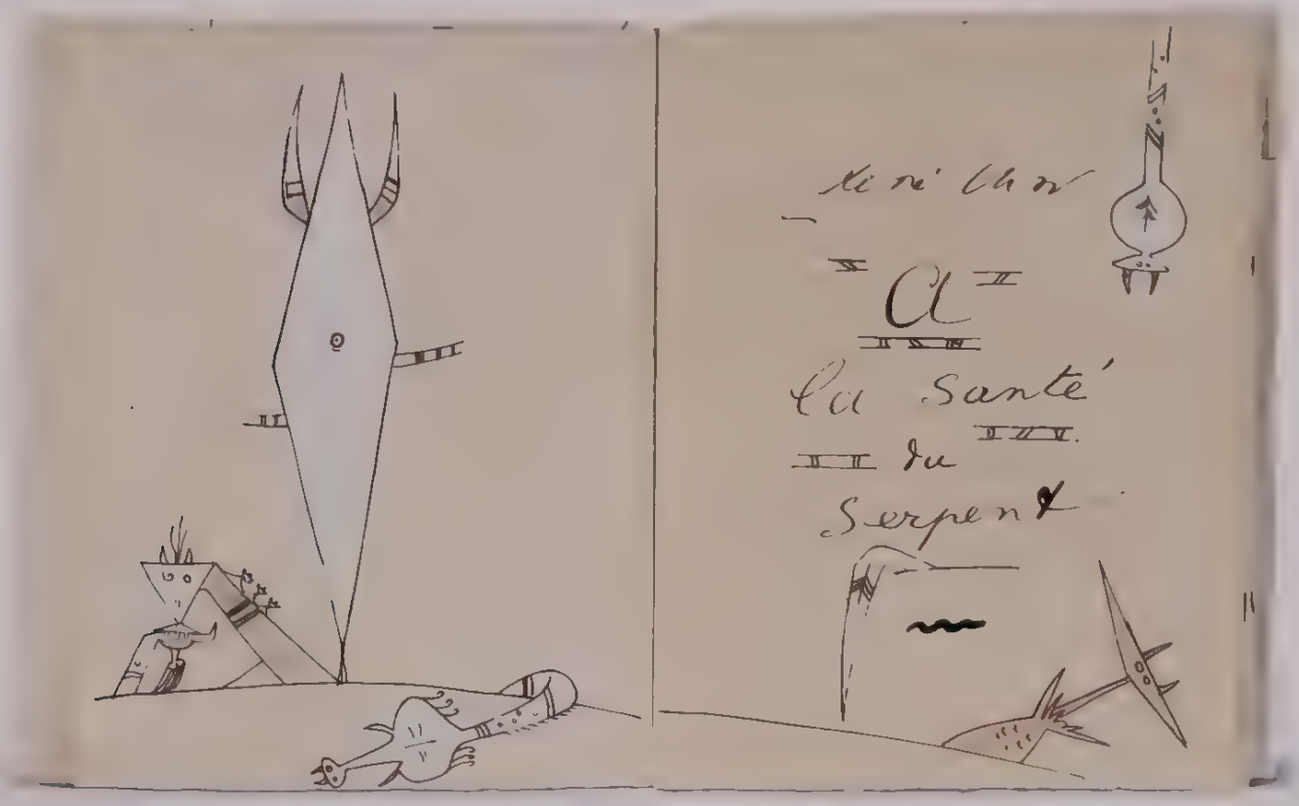
MARSEILLE

ÉDITIONS DU SAGITTAIRE

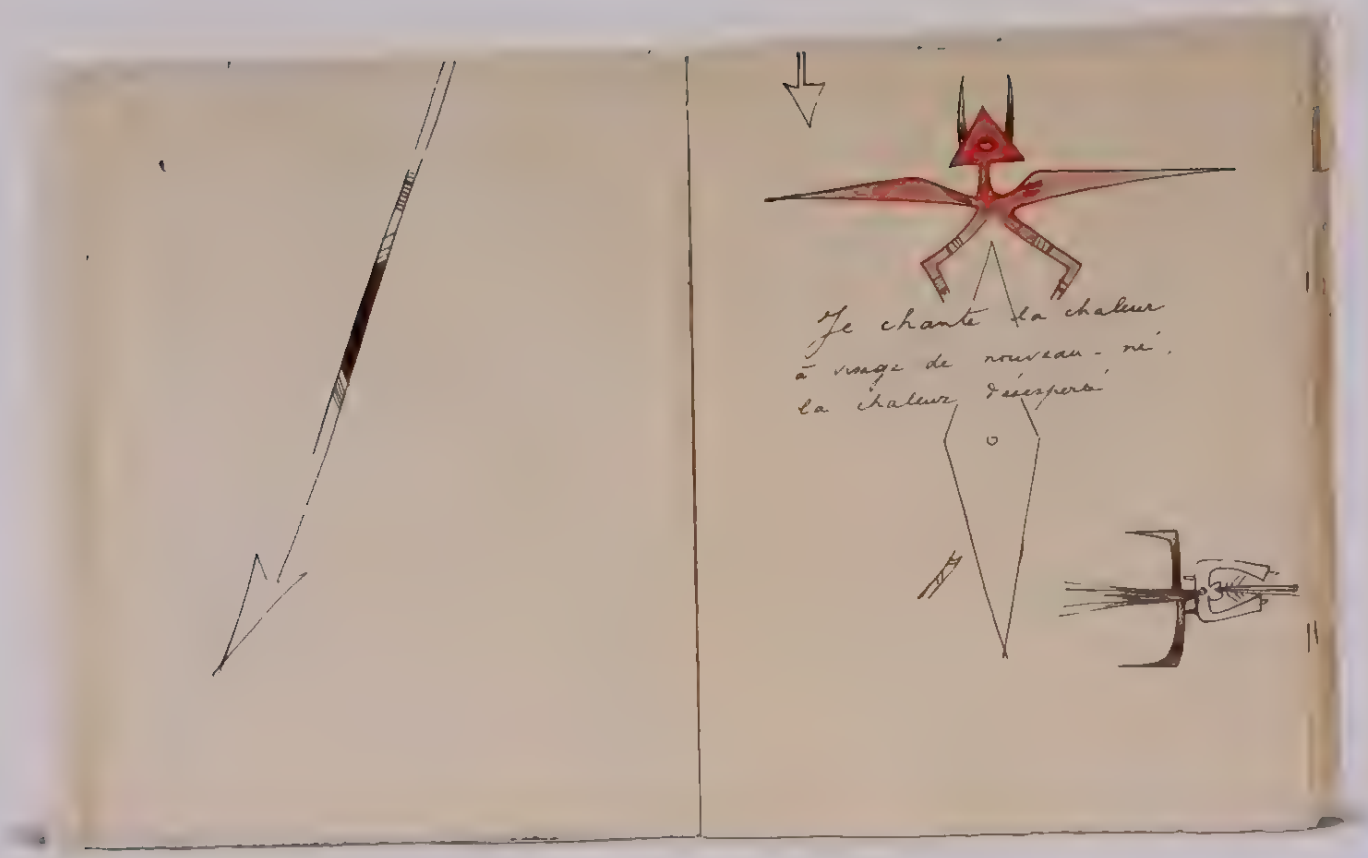
1941

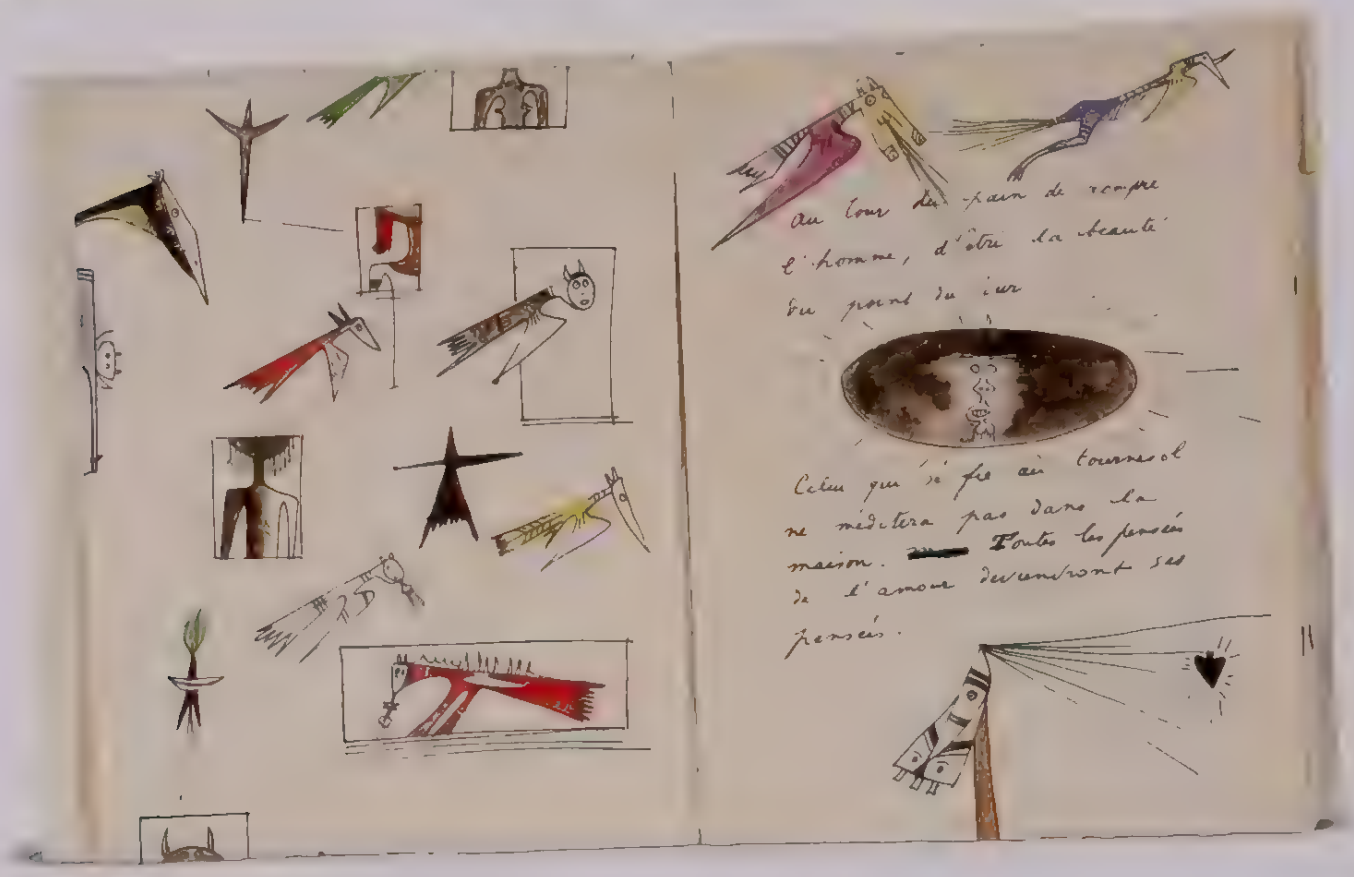
436.1–.2. Wifredo Lam Hand-colored pages in a copy of *Fata Morgana* by André Breton (Marseilles: Editions du Sagittaire, 1941). Colored pencil on printed paper, page: 28.2 x 22.5 cm



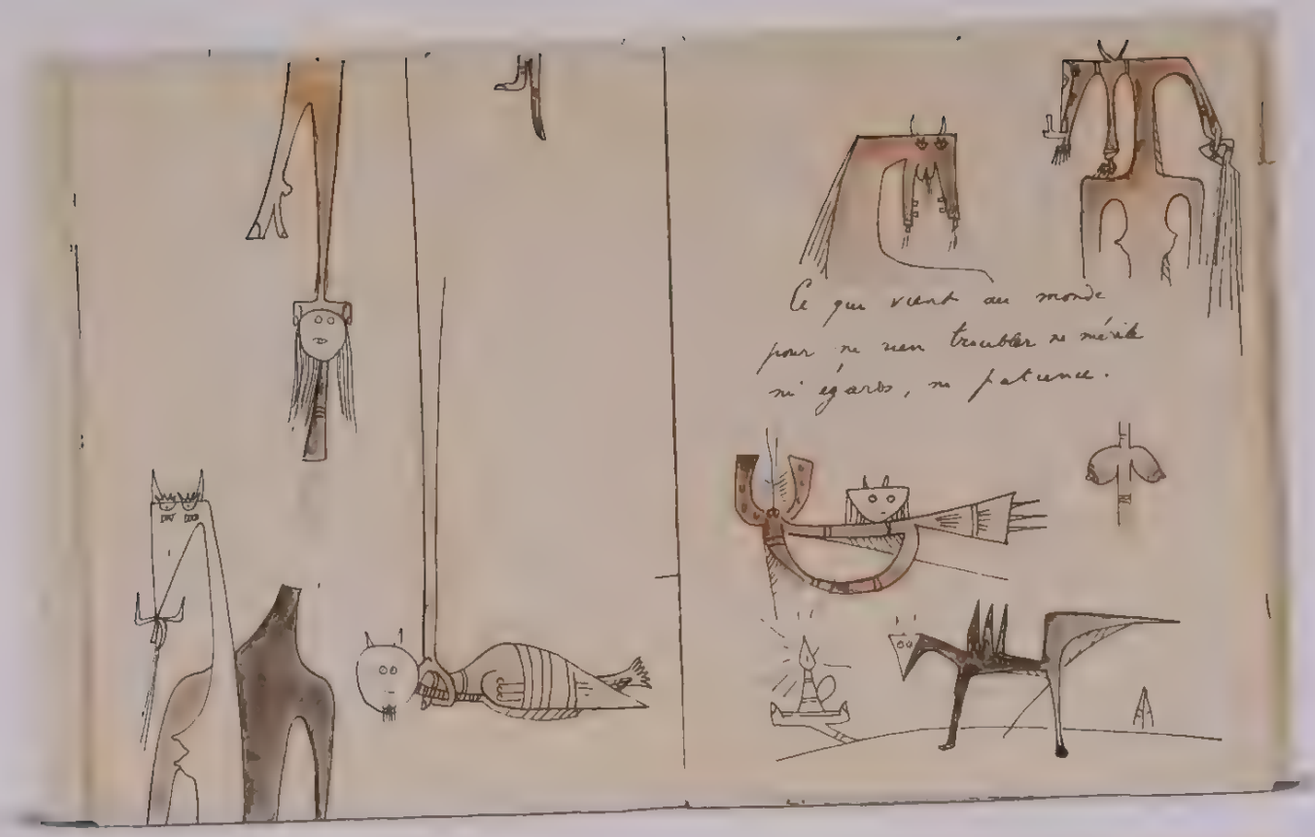


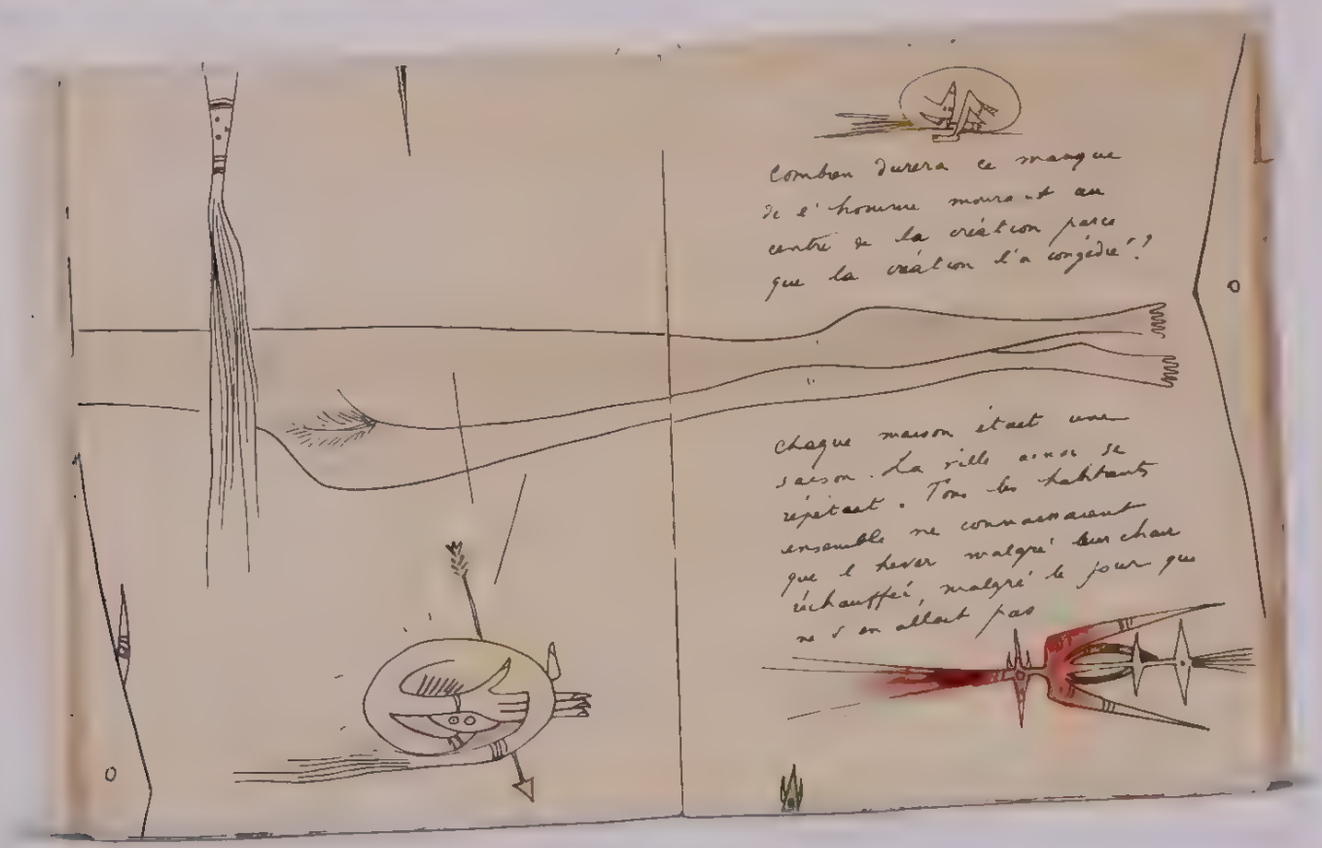
437 1–2 **Wifredo Lam** Pages from the manuscript *A la sante du serpent* with handwritten text by Rene Char and illustrations by Lam (1951–52 unpublished)
India ink, watercolor, and gouache on paper, page. 24.5 x 19 cm each

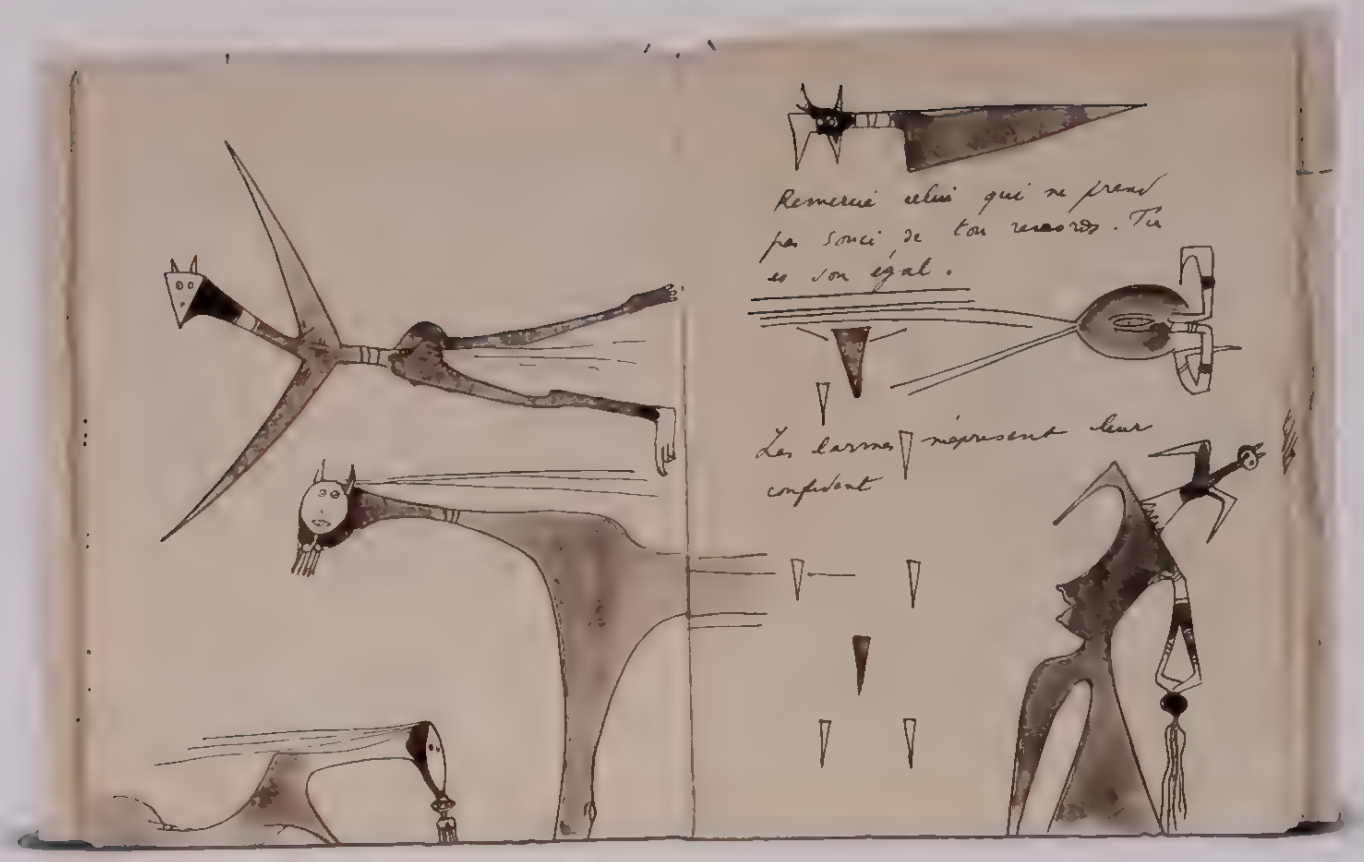


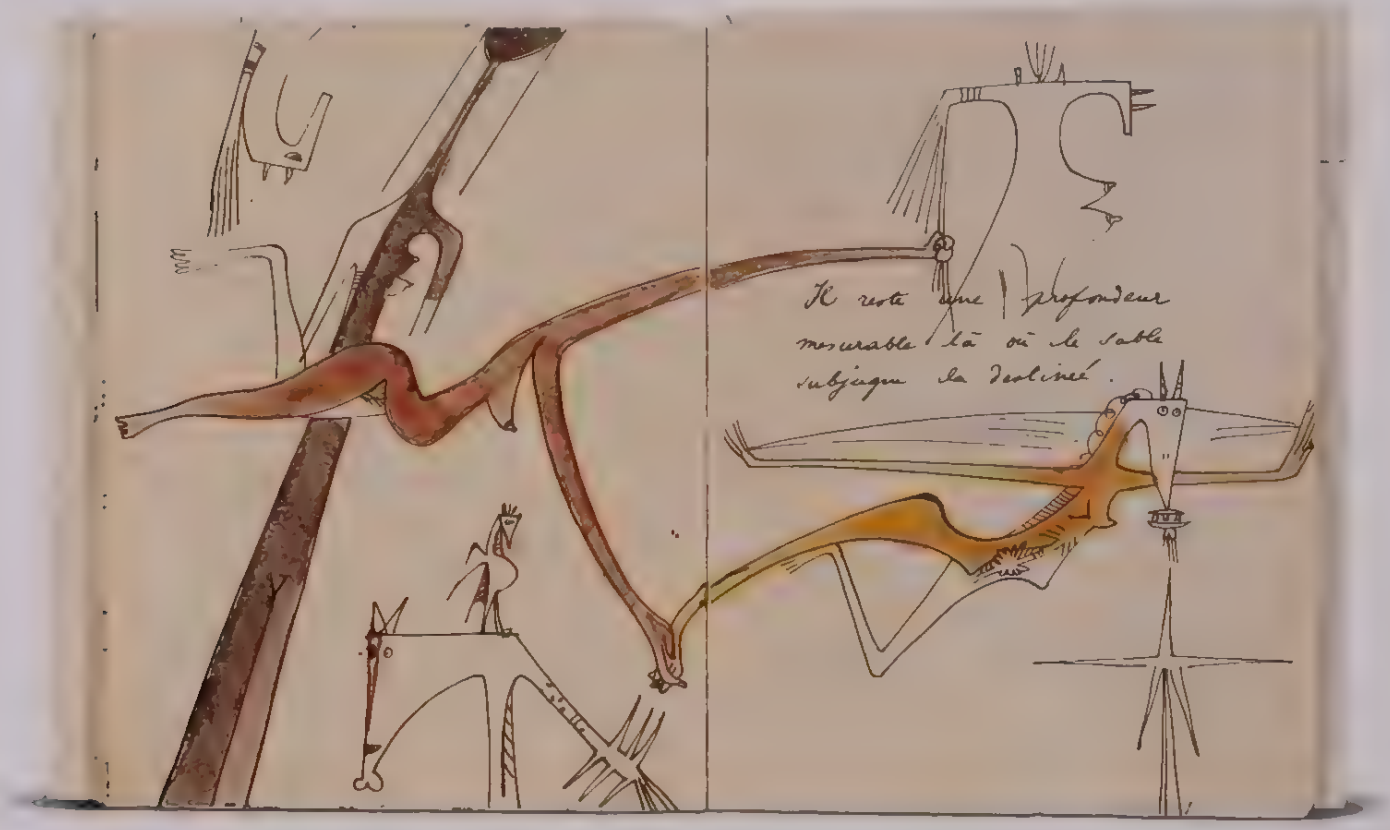


437 3- 6 Wifredo Lam Pages from the manuscript *A la sante du serpent* with handwritten text by Rene Char and illustrations by Lam (1951–52, unpublished). India ink, watercolor, and gouache on paper, page: 24.5 x 19 cm each.

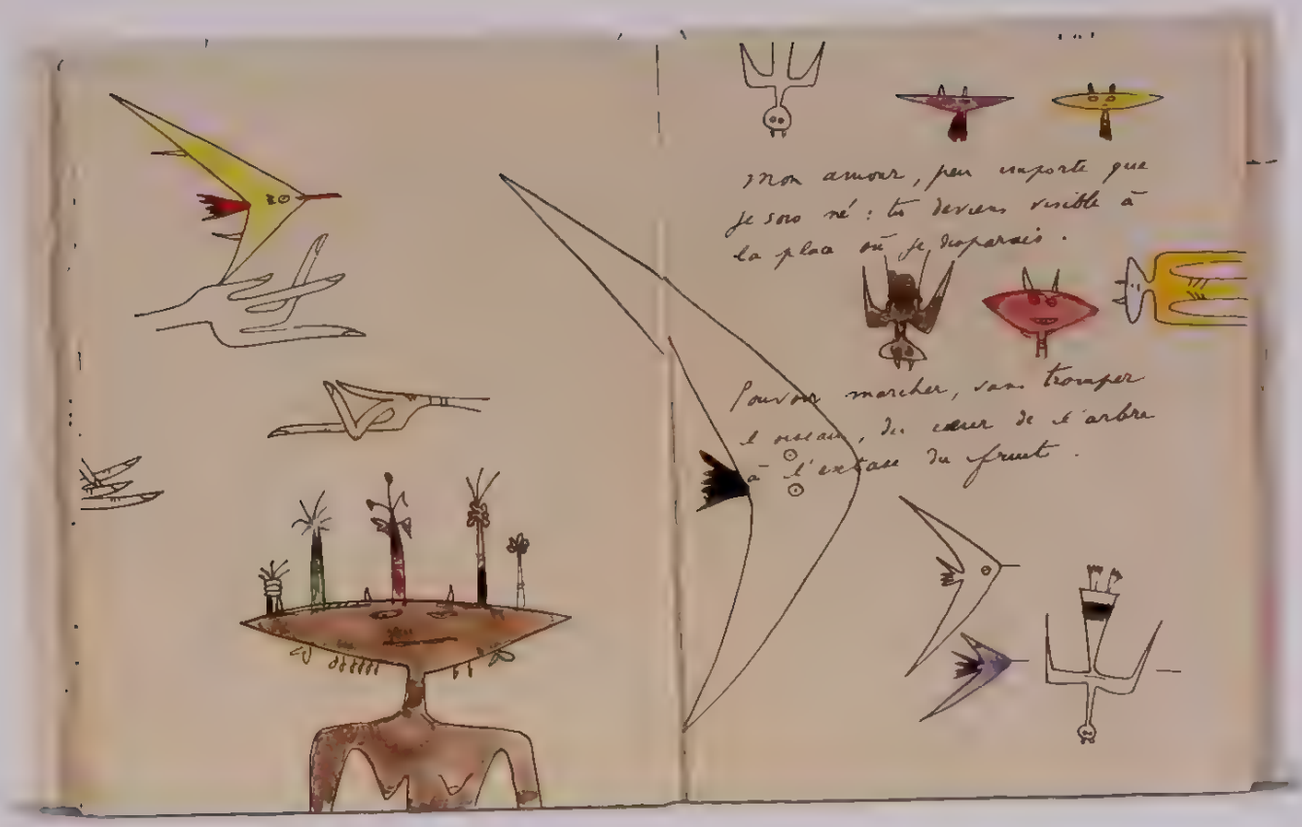

Ce qui vient au monde
pour ne rien troubler ne mérite
ni égards, ni patience.

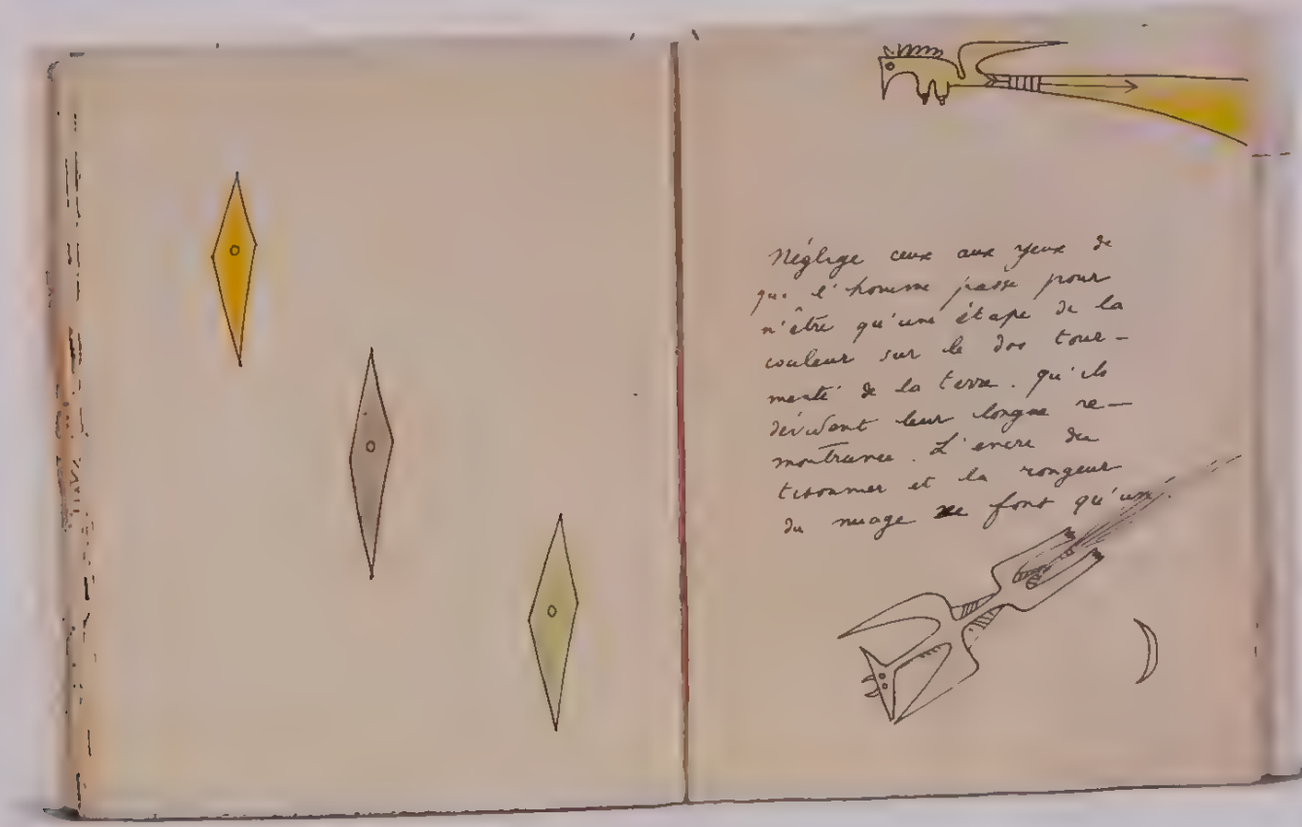

Combien durera ce manque
de l'homme mort au
centre de la création passé
que la création l'a rongée ?
Chaque maison était une
saison. La ville ainsi se
répétant. Tous les habitants
ensemble ne connaissaient
que l'hiver malgré leur chair
réchauffée, malgré le jour qui
ne s'en allait pas

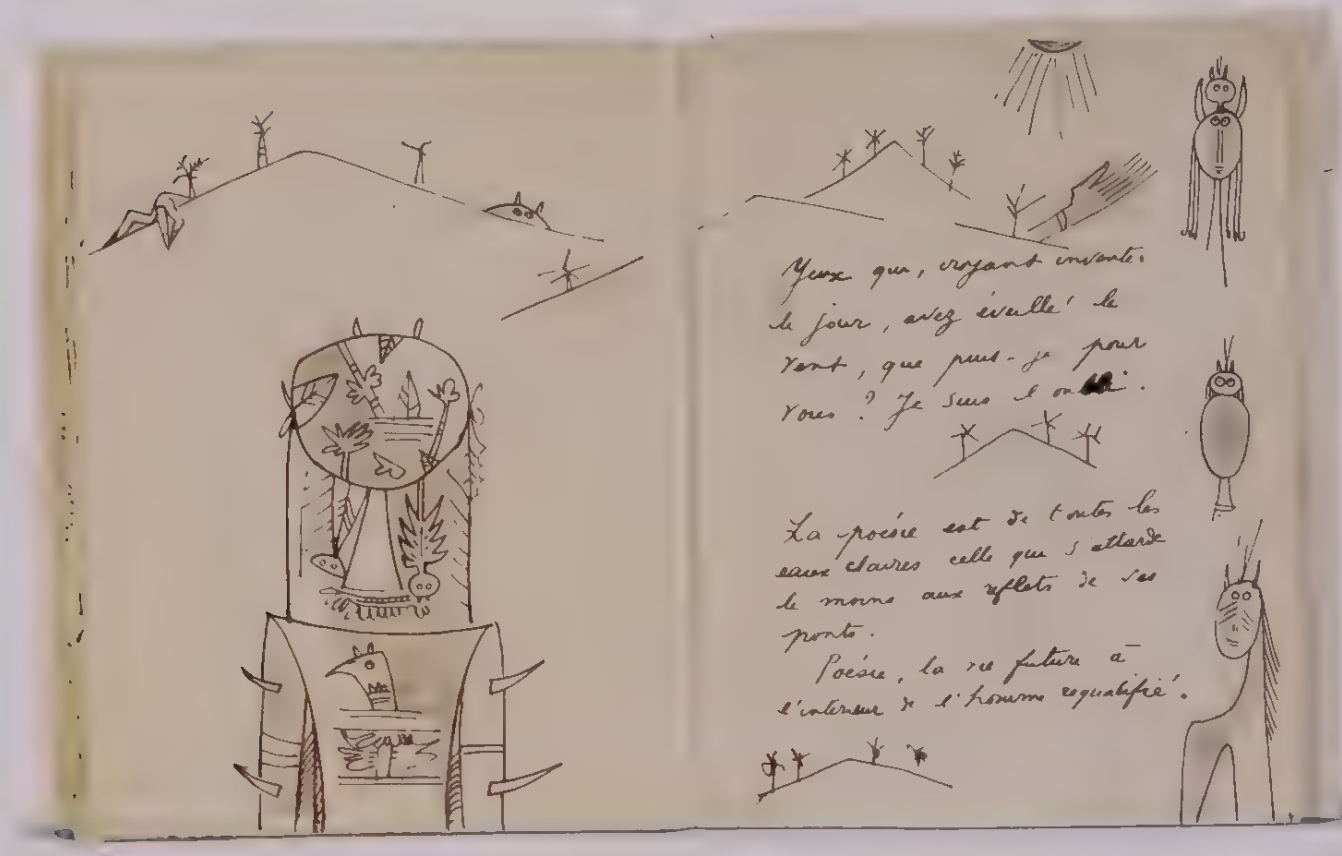




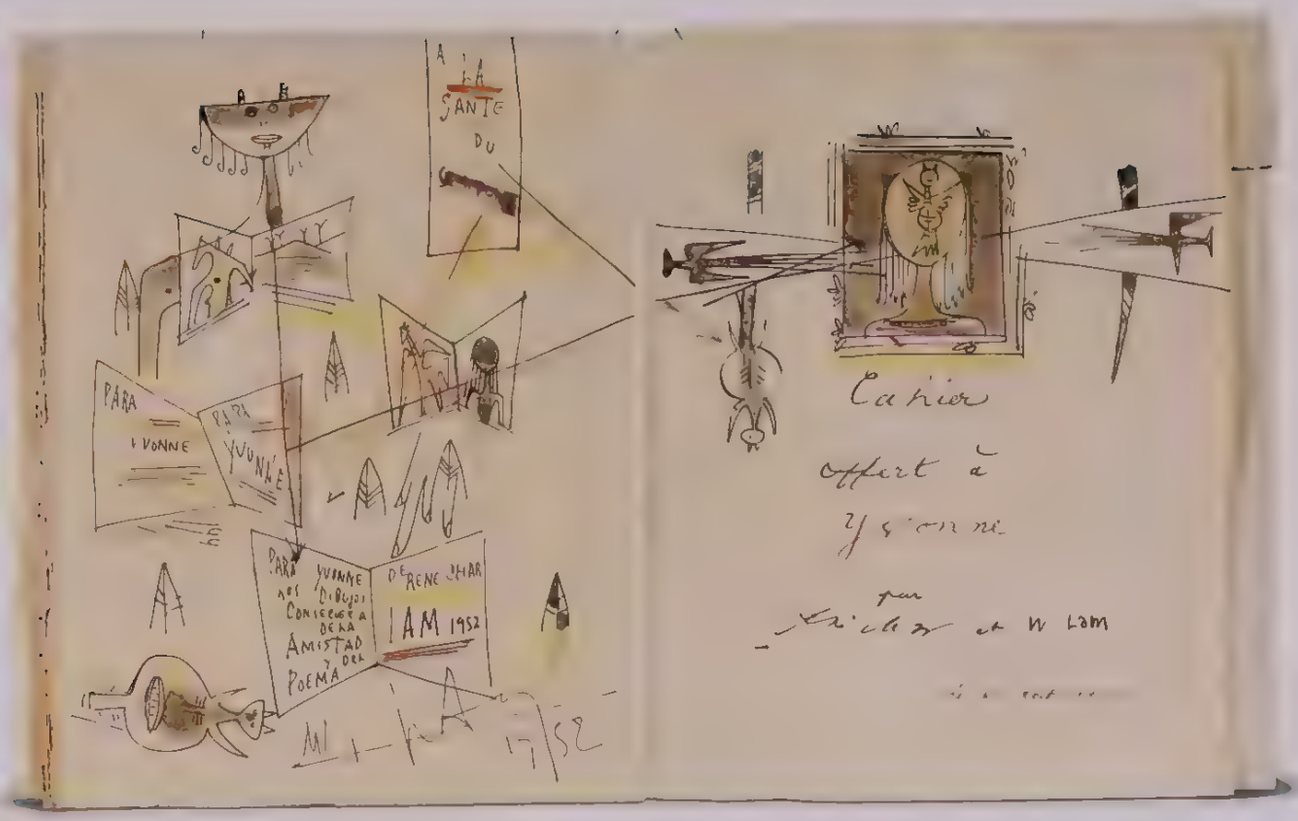
437.7–10 Wifredo Lam Pages from the manuscript *A la santé du serpent* with handwritten text by René Char and illustrations by Lam (1951–52, unpublished)
India ink, watercolor, and gouache on paper, page: 24.5 x 19 cm each

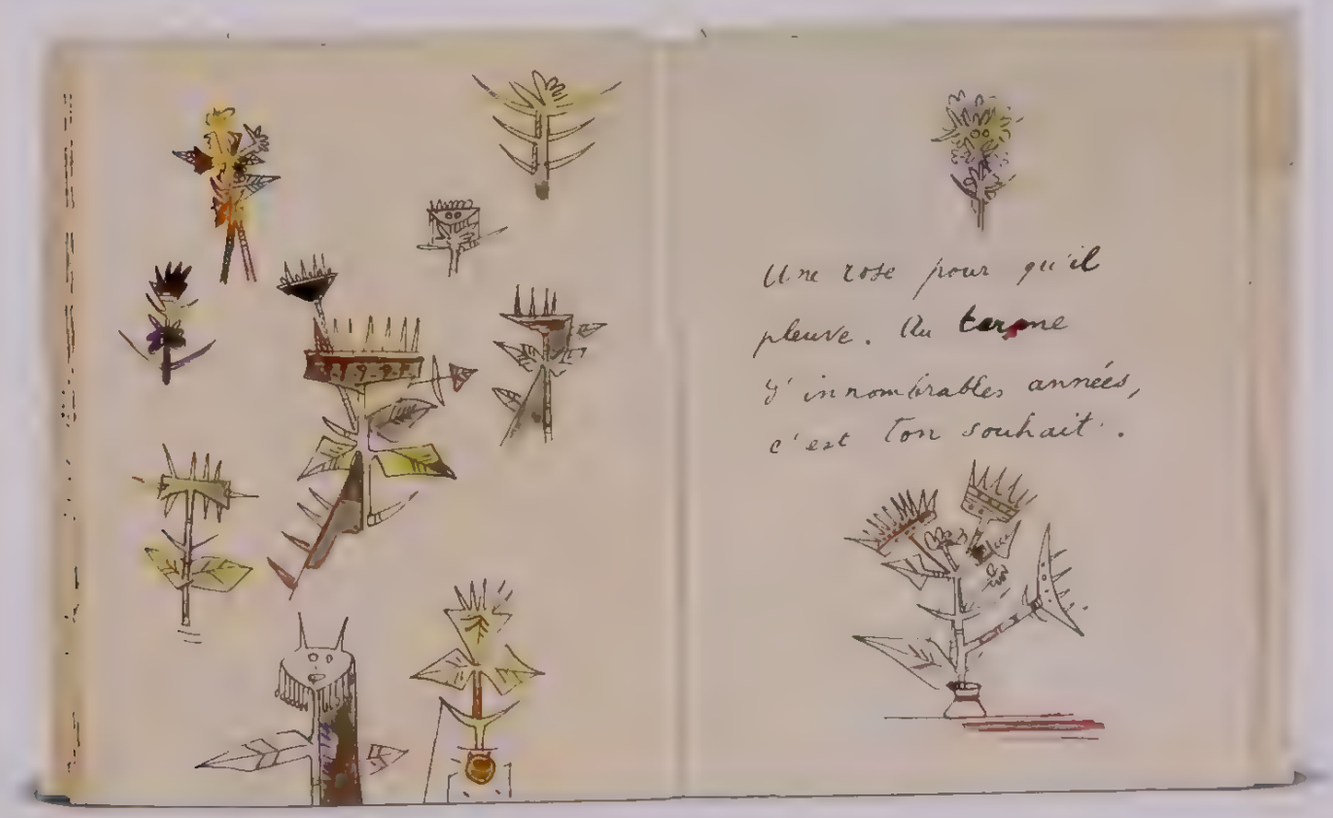

Mon amour, peu importe que
je sois né : tu deviens visible à
la place où je disparais.
Pouvoir marcher, sans tromper
l'oiseau, du cœur de l'arbre
à l'extase du fruit.


Néglige ceux aux yeux de
qui l'homme passe pour
n'être qu'une étape de la
couleur sur le dos tour-
menté de la terre. qu'ils
dévident leur longue re-
montrance. L'encre du
tisonnier et la rongeur
du nuage ne font qu'un.



437.11–14 Wifredo Lam Pages from the manuscript *A la sante du serpent* with handwritten text by Rene Char and illustrations by Lam (1951–52, unpublished)
India ink, watercolor, and gouache on paper, page: 24.5 x 19 cm each


A LA SANTE DU
PARA YVONNE
PARA YVONNE
PARA YVONNE DIBUJOS CONSERVE A DE LA AMISTAD Y DEL POEMA
DE RENE CHAR
IAM 1952
Cahier
offert à
Yvonne
par
et W Lam

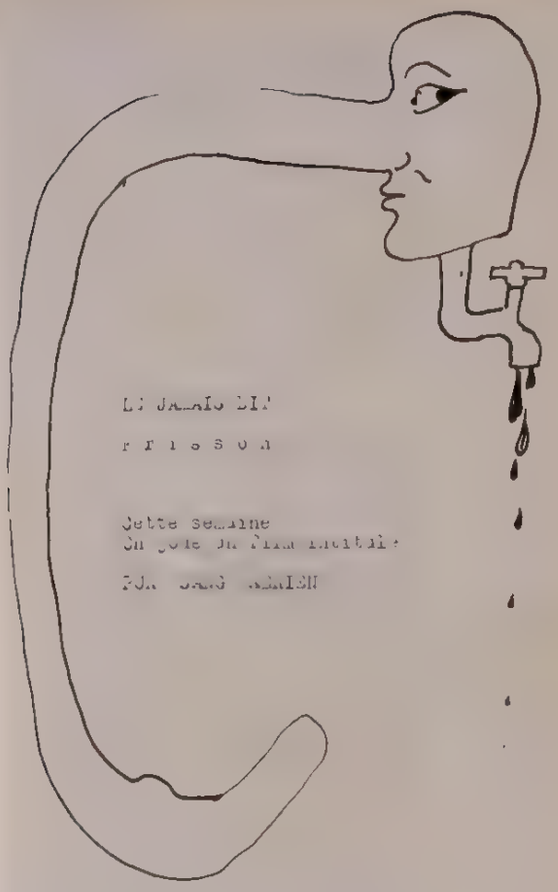

Une rose pour qu'il
pleuve. Au terme
d'innombrables années,
c'est ton souhait.

Georgette Magritte

La peau des fleurs

8.1–3. René Magritte Pages from the album *Cahier de souvenirs collectifs* (ca 1935–38; unpublished), including page with drawing by Georgette Magritte (à ink and pen on paper, page: 20.9 x 16.9 cm each

439. René Magritte *Untitled*, ca. 1959. India ink on paper, 27 x 17.8 cm



Des routes
Des Bourses avec les abois de midi
Jusqu'àce que s'allume un soupirail
Ou rôtit un esclave auprès de grandes palettes
De bois vers l'heure oufatigués
Les journalistes quittent les salles de rédaction
Il ne reste plus qu'à manger le pin
P
I
N
Pain
P
A
I
N
Ou peint
P
E
I
N
T

Que pouvait signifier pour ces esprits sauvages
La déglutition quotidienne de ces baguettes
De ces miches
Symboles des deux sexes
Faudrait-il admettre l'hypothèse
D'une humanité toute entière phallivore
Pourquoi pas

La couleur du ciel changeait quand sur la table
Le pin gisait à l'envers
De même que les rognures d'ongles dans
La religion hébraïque
Il ne fallait pas le jeter mais le bruler
Et coetera On raconte
Qu'on mettait en prison ceux qui prenaient le pin
Sans laisser au prêtre pouvré des rondelles de
bronze

Il y a bien des obscurités
Dans tout ce qui touche à cette ancienne pratique
Du blé moulu cuit et mangé

440 1–2 René Magritte Pages from the manuscript *La Grande Gaite* with typewritten text by Louis Aragon and illustrations by Magritte (n d , unpublished) Ink on paper, page 25 x 17 5 cm each

CHOSES VRAIES

Le dessin ci-dessus est un premier projet de René Magritte pour la construction d'un objet qui s'appellerait "le porte-nez".

x

Ces objets virtuels figurent dans le n.° 96 du Vendredi ont remis sur le tapis la question de la fondation d'une société coopérative "La Manufacture de Poésie", société qui publierait un catalogue-programme d'objets virtuels et autres, soit de mobilier, soit de muraille, soit de voyage.

x

J'appelle "objet de voyage", verbal ou muet, un objet qui tient peu facilement dans une poche de veston ou de pantalon et dont son porteur aurait intérêt à user visuellement en cas de panne psychique survenant au cours d'un déplacement.

MOTS REMPLACÉS

—

~~mouton~~
virgule

~~accordéon~~
pruneau

~~bitoire~~
syndicat

~~violon d'Ingres~~
amiral

~~télévision~~
canapé

~~sucre de cheval~~
sel de soude

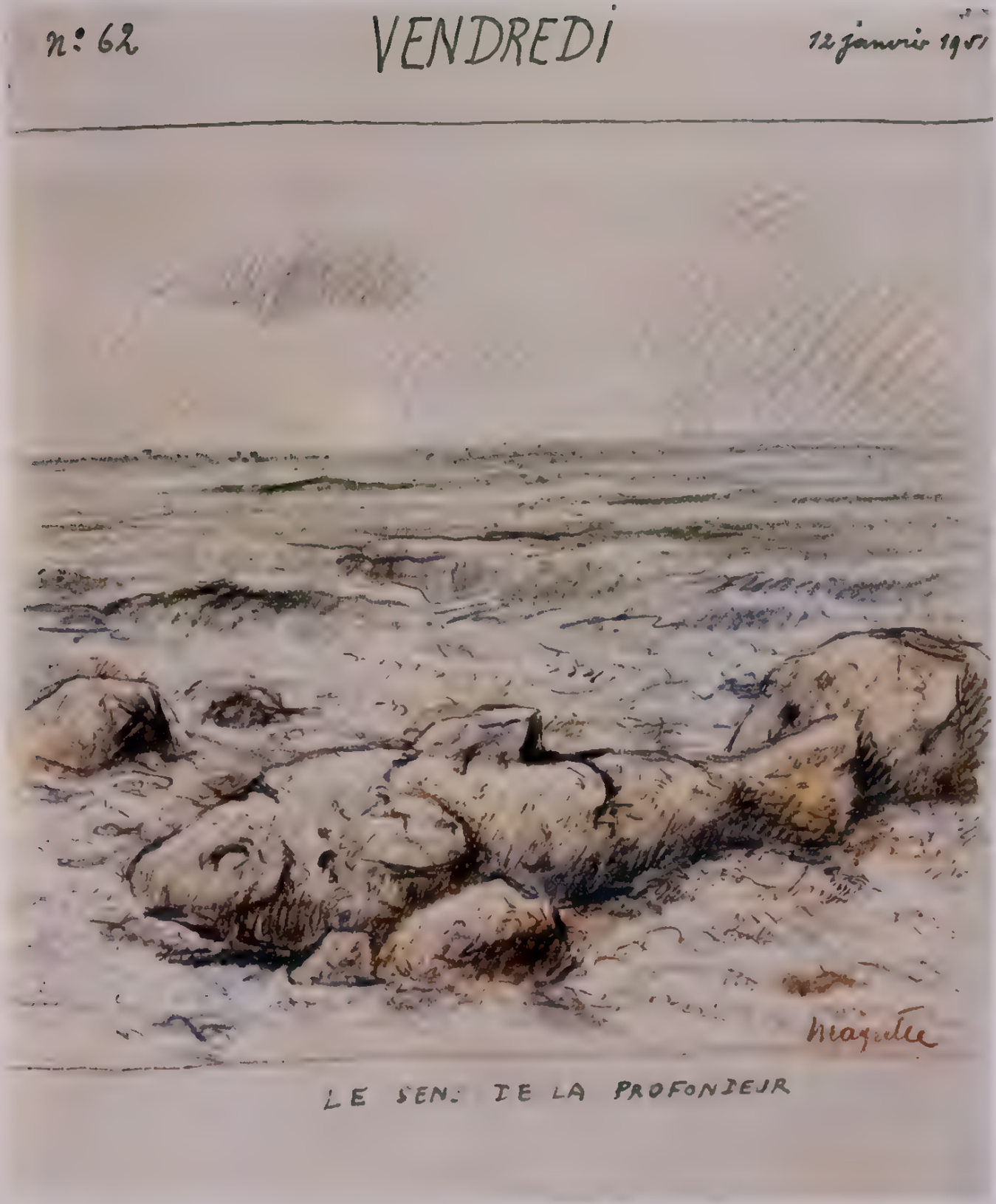
~~jeu de loto~~
aéroplane

~~liaison~~
Ténériffe

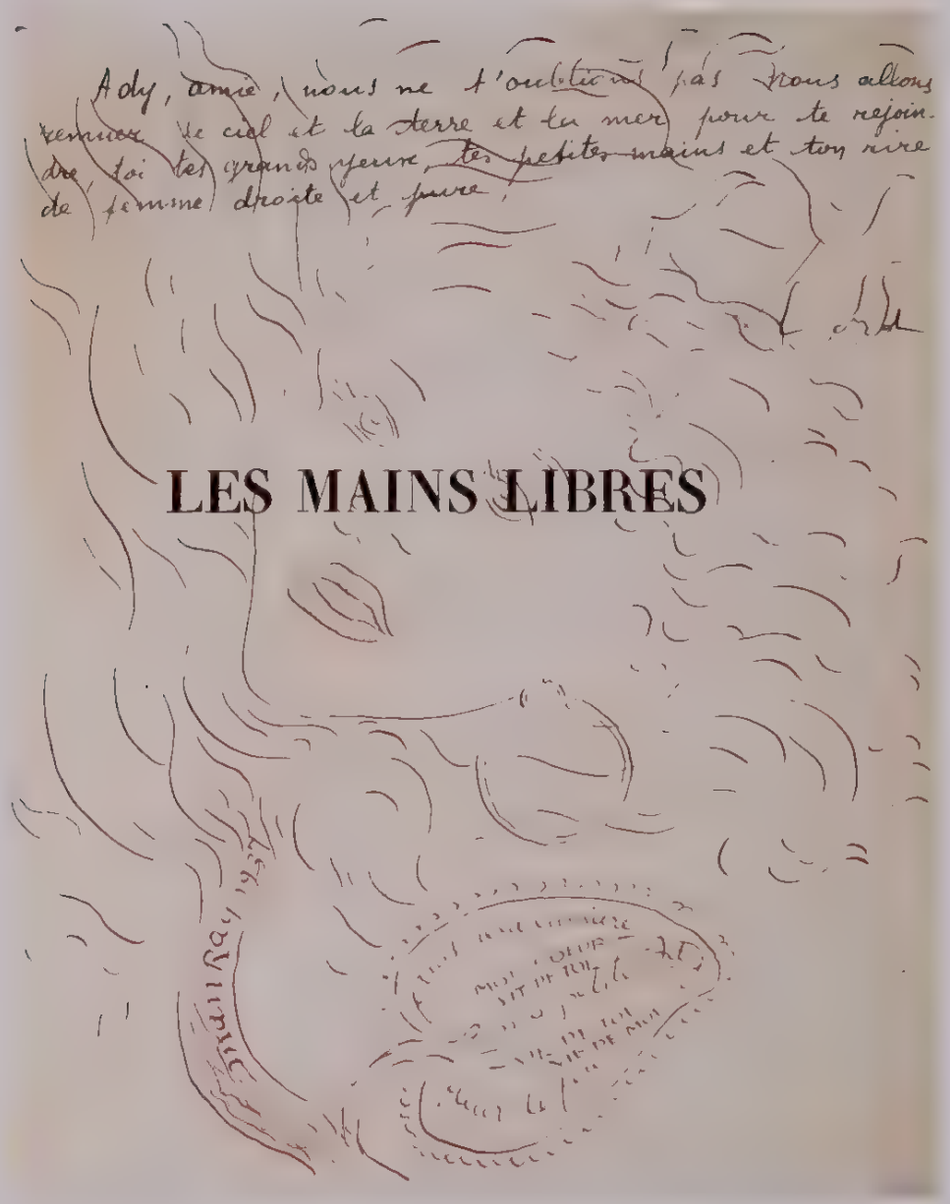
~~viande hachée~~
ruisseau

~~paravent~~
Saint-Graal

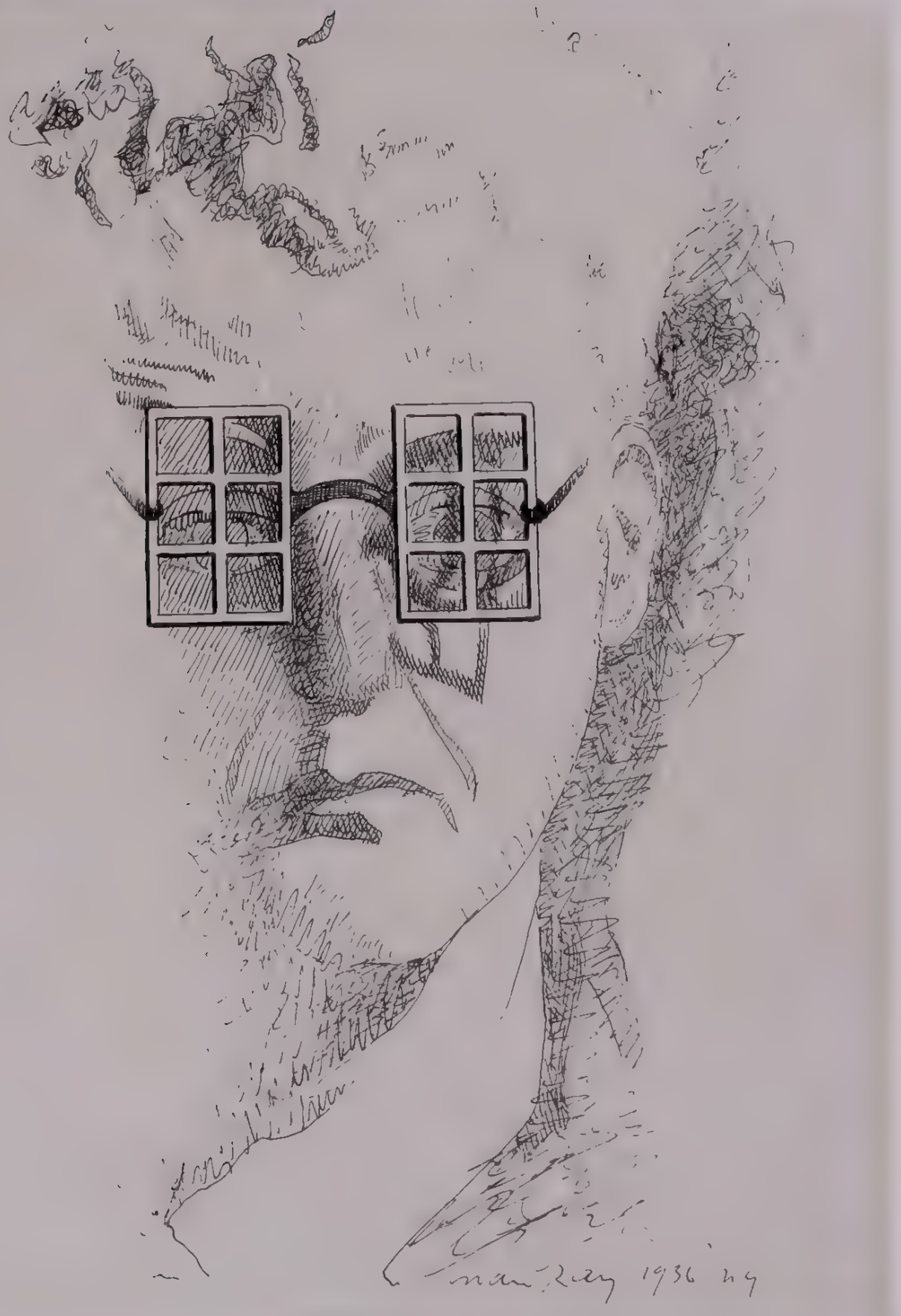
441 René Magritte *New Economical Nose Holder (Nouveau porte nez economique)*, n d Colored pencil and ink on paper, sight 27 5 x 21 5 cm



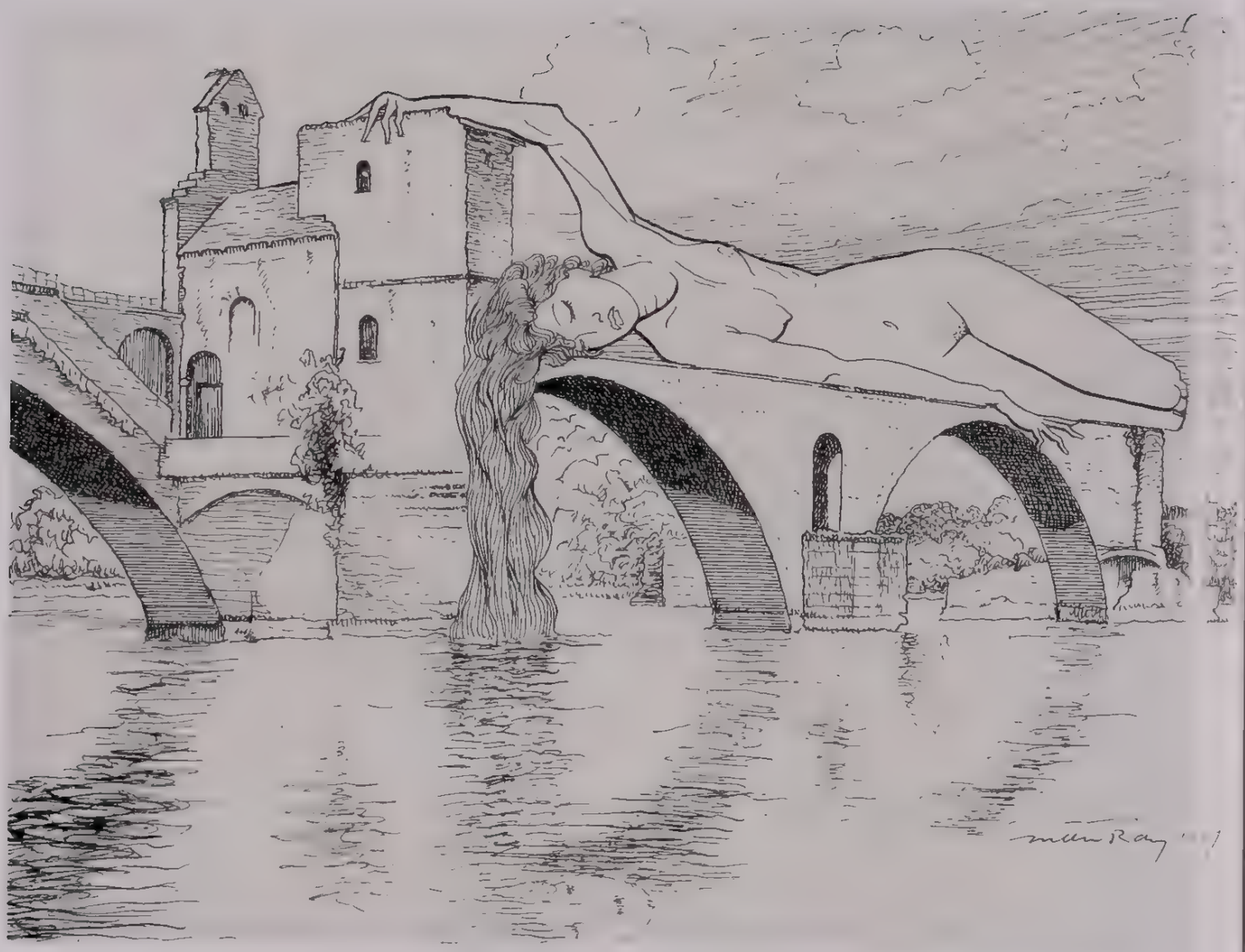
442. René Magritte *A Sense of Profundity (Le Sens de la profondeur)*, 1950. Original art for an illustration in *Vendredi* (January 12, 1951)
India ink and pencil on paper, 25.4 x 21.3 cm.



443. Man Ray Drawing on page in a copy of *Les Mains libres* by Man Ray and Paul Eluard (Paris: Editions Jeanne Bucher, 1937), 1937
Ink on paper, page: 27.9 x 22.3 cm



444. Man Ray Original art for an illustration in *Les Mains libres* by Man Ray and Paul Eluard (Paris: Editions Jeanne Bucher, 1937), 1936
India ink and pencil on paper, 35 7 x 25 5 cm



445. Man Ray *The Avignon Fort (Le Fort d'Avignon)*, 1937. Original art for an illustration in *Les Mains libres* by Man Ray and Paul Eluard (Paris: Editions Jeanne Bucher, 1937). India ink and pencil on paper, 26 x 34.5 cm

446. Man Ray Original art for an illustration in *Les Mains libres* by Man Ray and Paul Eluard (Paris: Editions Jeanne Bucher, 1937), 1936.
India ink and pencil on paper, 35 x 25 cm

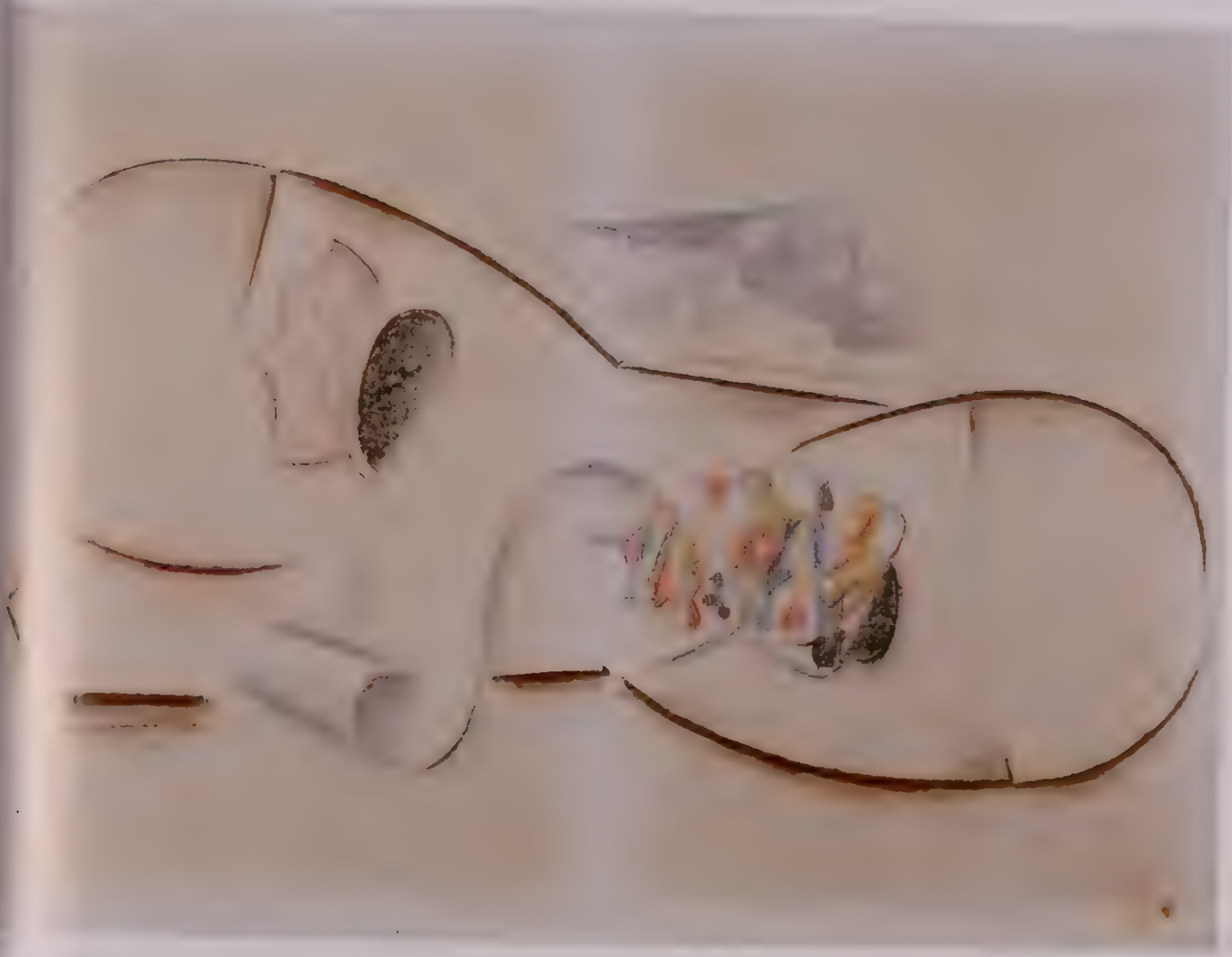
447 Man Ray *Portrait of André Breton*, February 21, 1936 Original art for an illustration in *Les Mains libres* by Man Ray and Paul Eluard (Paris: Editions Jeanne Bucher, 1937). India ink and pencil on paper, 36 x 26 cm

448. Man Ray Original art for an illustration in *Les Chants de Maldoror* by the Comte de Lautréamont, in *Oeuvres complètes*, ed. Philippe Soupault (Paris: GLM, 1938), 1938. India ink and pencil on paper, 34 x 26 cm.

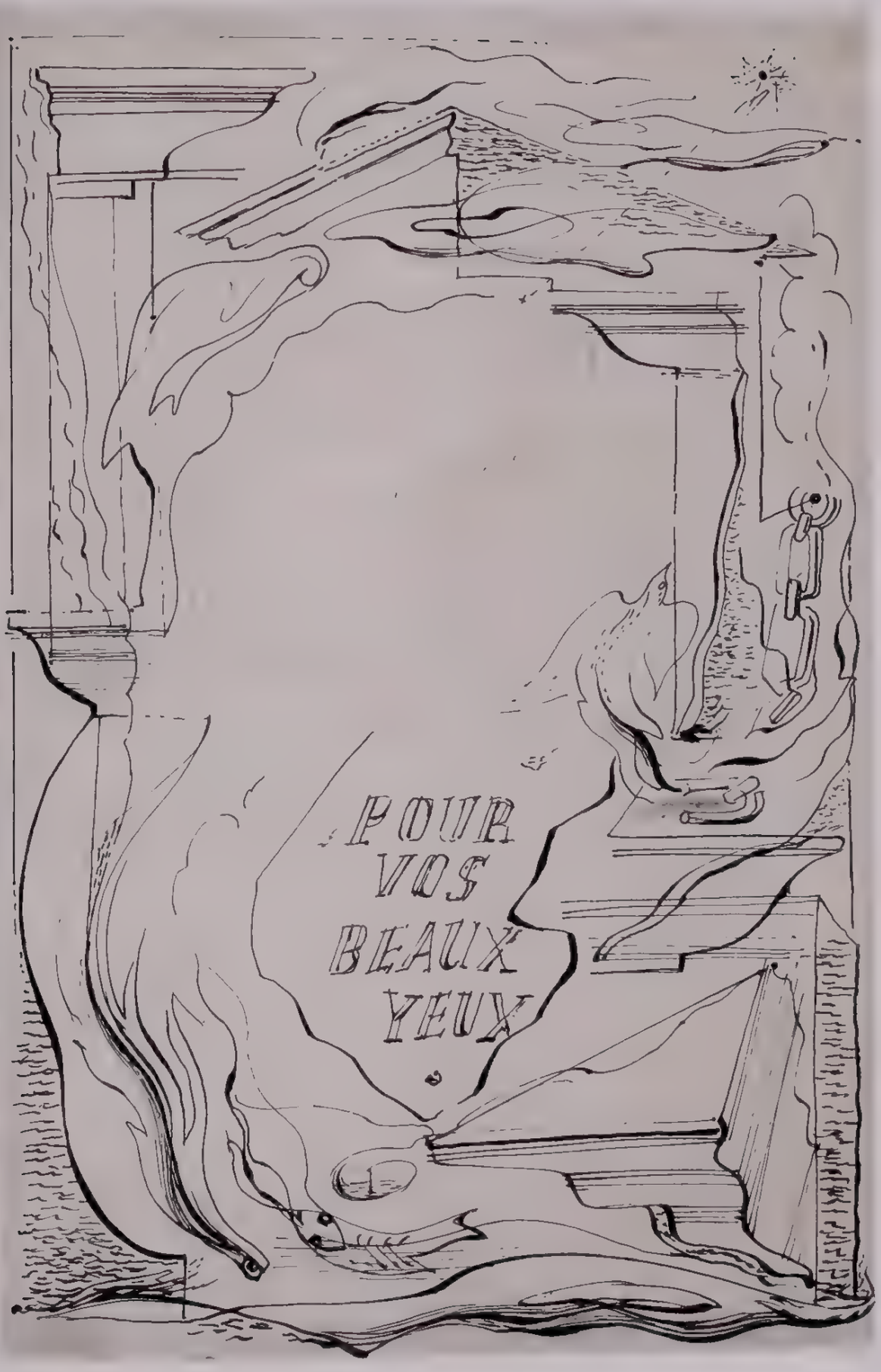
449. Man Ray *Antibes*, 1940. Gouache on paper, 35 x 25 cm

450. Man Ray *Juliet and a Friend (Juliet et une amie)*, 1941. Gouache on paper, 34 3 x 24.4 cm.

André Masson



451. André Masson *Untitled*, 1923. Colored pencil on paper, 18 x 24 cm



452.1–2 André Masson Untitled drawings, ca. 1925. Ink and pencil on paper, mounted on pages in a copy of *Le Pèse-nerfs* by Antonin Artaud (Paris, 1925), page: 27.7 x 21.7 cm each

452.3. André Masson *Untitled*, ca. 1925. Ink, pencil, and gouache on paper, mounted on page in a copy of *Le Pèse-nerfs* by Antonin Artaud (Paris, 1925), page. 27.7 x 21.7 cm

453. André Masson *Untitled*, 1925. Pastel on paper, 63 x 48 cm

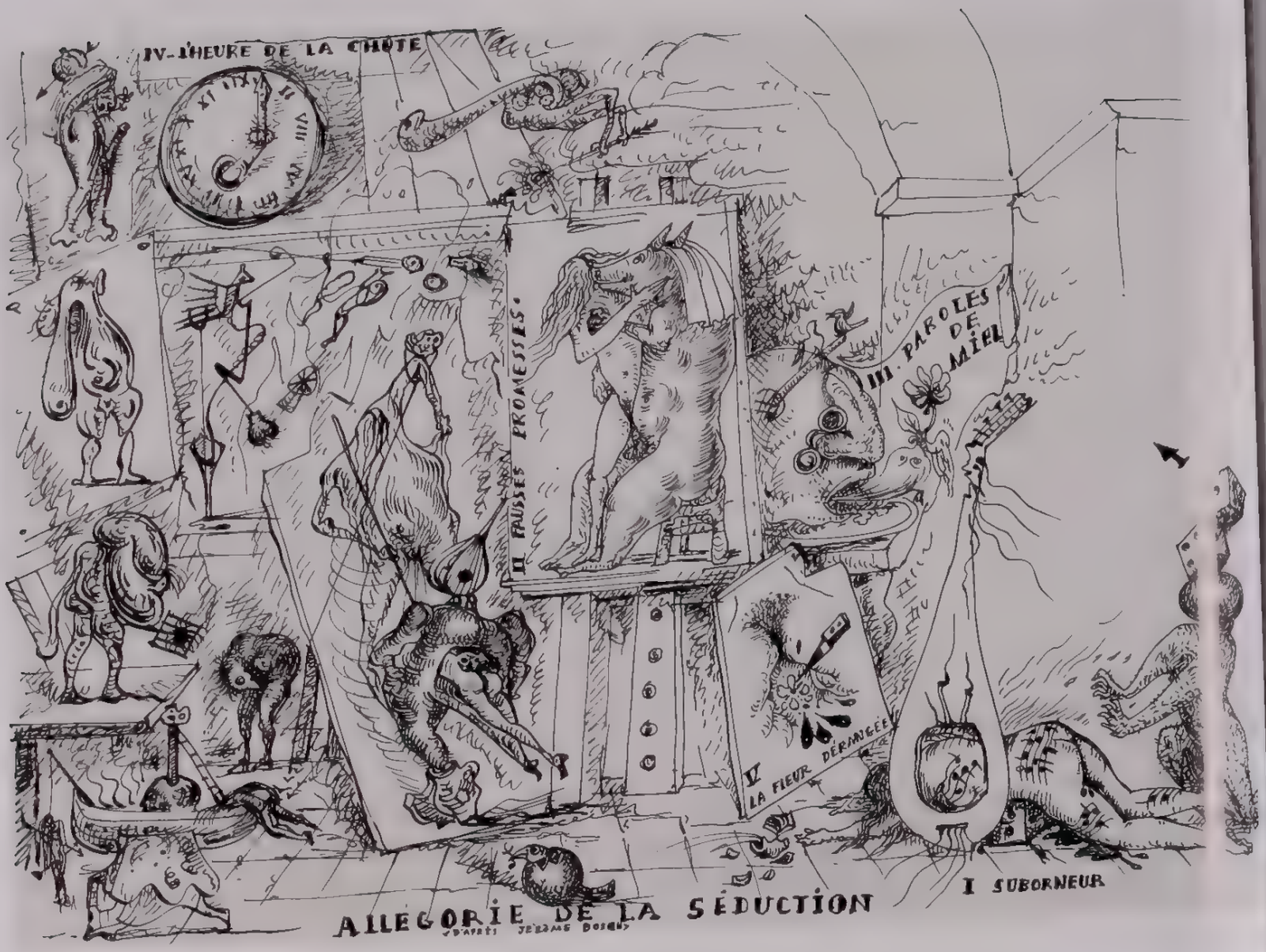
454 André Masson *The Bird* (*L'Oiseau*), 1926. Pastel and pencil on paper, 63 x 48 cm

455. André Masson *Untitled*, 1926. Pastel on paper, 60.7 x 47.5 cm

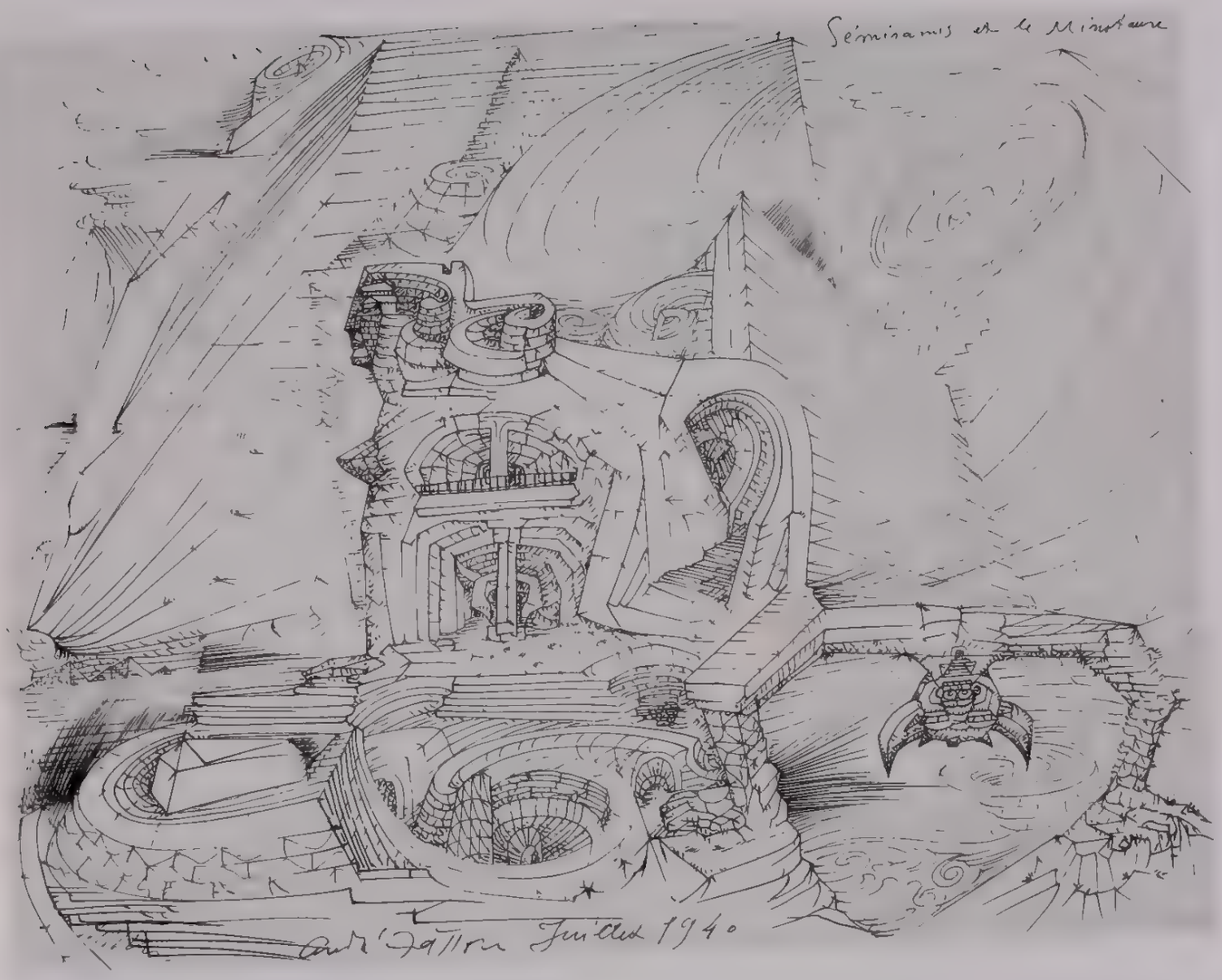
456. André Masson *Untitled*, 1926 Pastel and pencil on paper, 63.6 x 49.3 cm

457. André Masson *Horse Head and Fish (Tête de cheval et poissons)*, 1926. Charcoal on paper, 63 x 48 cm

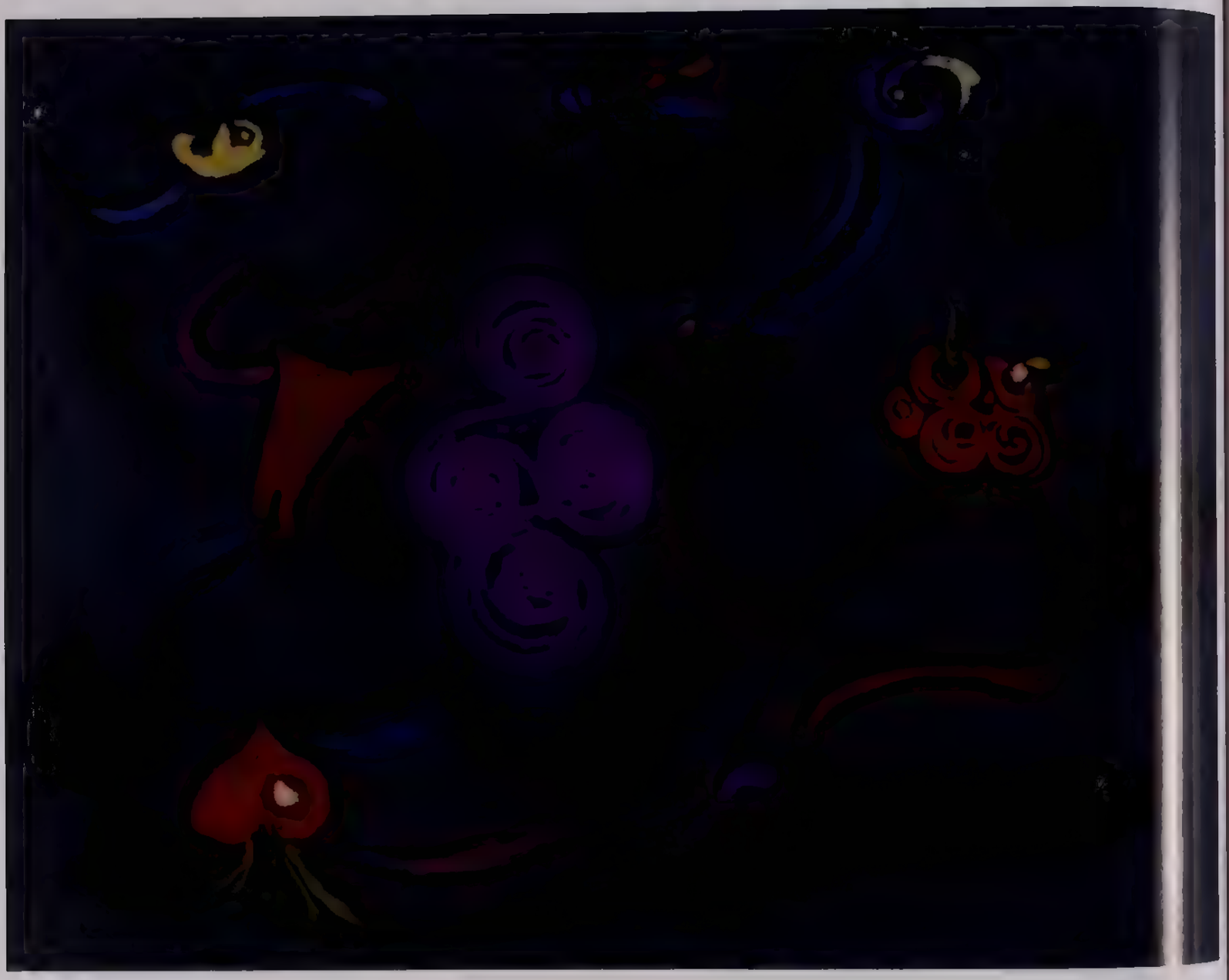
458. André Masson *The King and the Witch (Le Roi et la sorcière)*, 1926. Pastel on paper, 62 x 47.5 cm



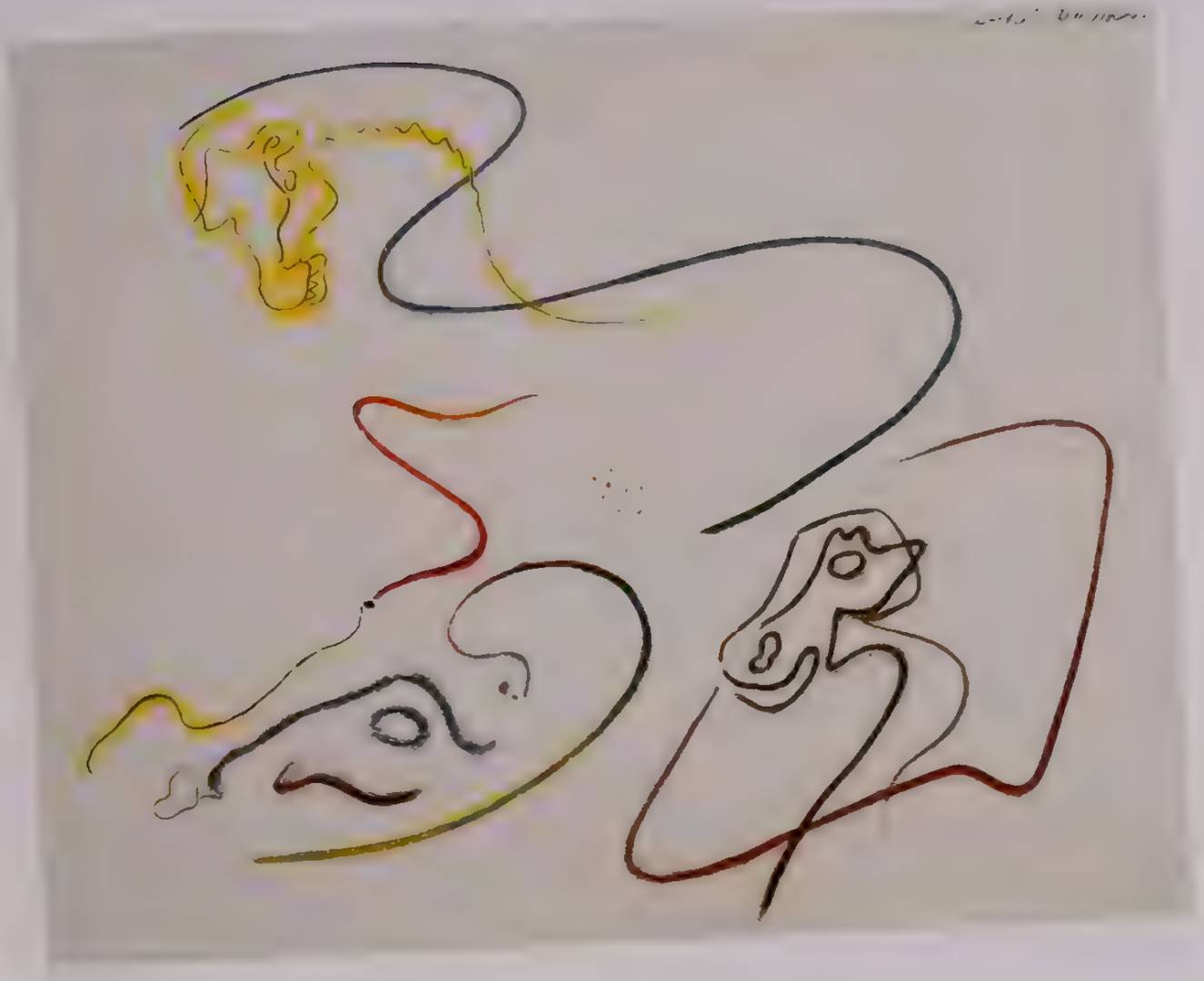
459 André Masson *Allegory of Seduction (Allegorie de la séduction)*, ca 1940 Ink on paper, sight 36 x 51 cm



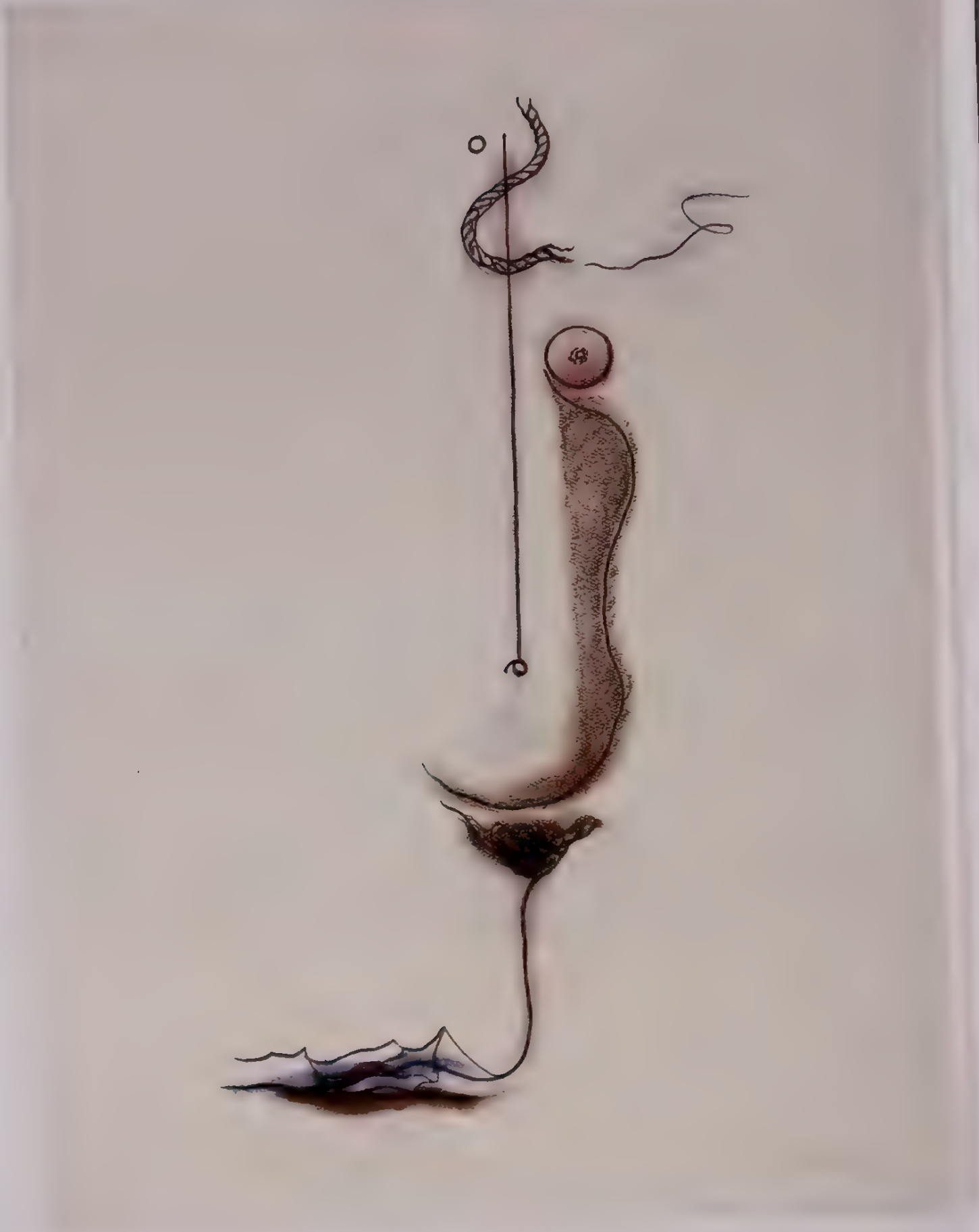
460 André Masson *Semiramis and the Minotaure (Sémiramis et le Minotaure)*, July 1940 Ink on paper, sight 47 x 61 6 cm



461 André Masson *Amusement (Divertissement)*, 1942. Pastel on paper, 48.3 x 63.5 cm



462 André Masson *Horse Heads (Têtes de cheveaux)*, 1929 Pastel on paper, 46 x 59 cm

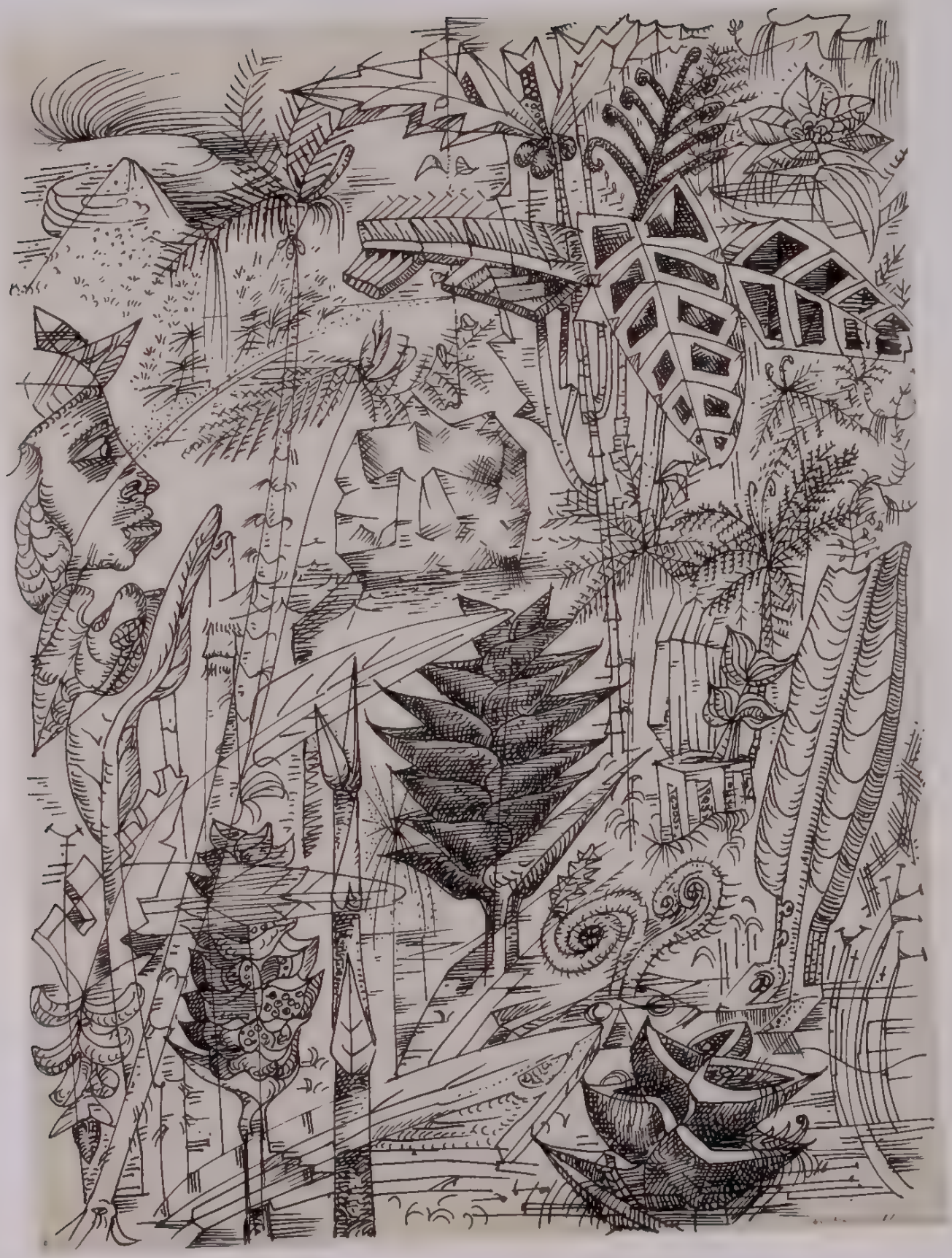


463 André Masson *Woman's Torso* (*Torse de femme*), 1926. Pastel and charcoal on paper, 63 x 48 cm

464 André Masson *Nude with Star (Nu à l'etoile)*, 1944 Ink and pastel on paper, 61 x 46 cm

465. André Masson *Flower Girl (Fille fleur)*, 1945. Ink on paper, 45 x 30 cm

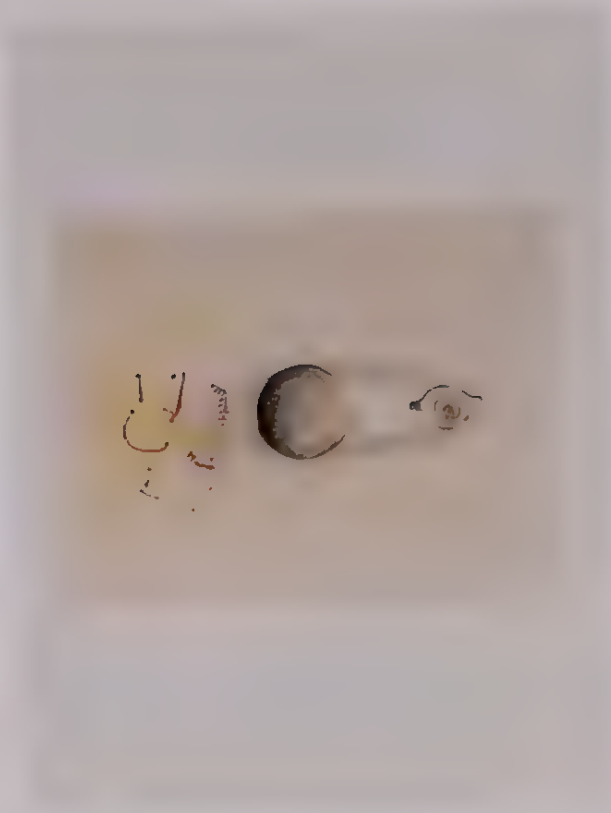
466 André Masson Original art for cover of *View* (December 1945), ca 1945 Gouache on paper, 31 x 24 7 cm



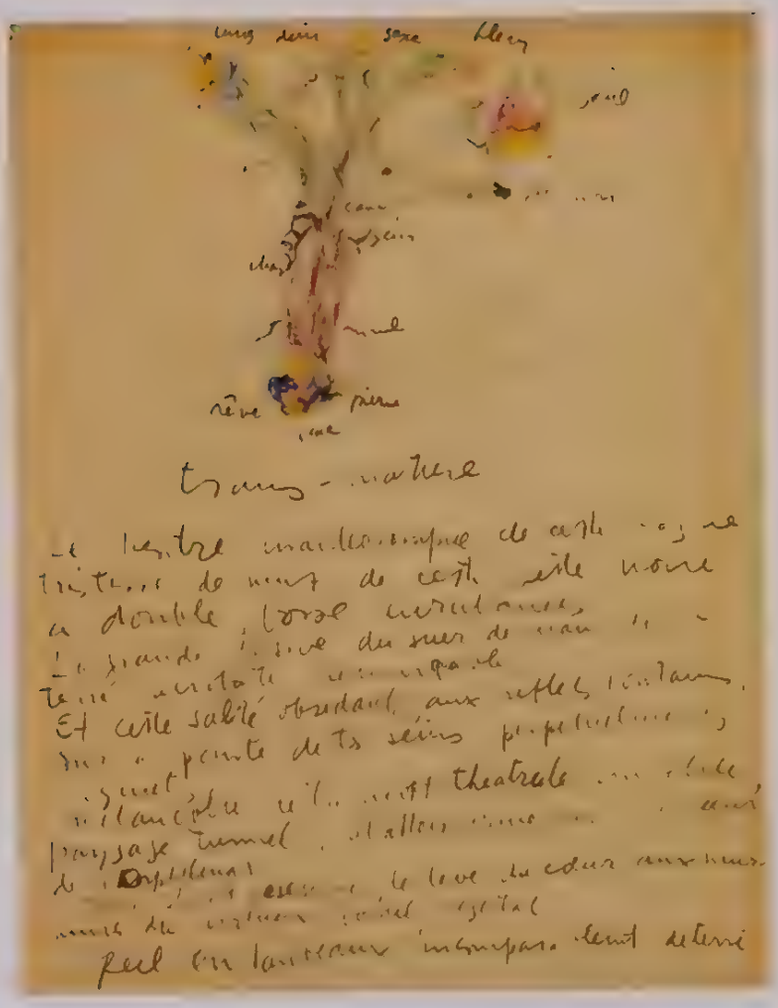
467.1–.2. André Masson Original art for illustrations in *Martinique charmeuse de serpents* by André Breton (Paris: Sagittaire, 1948), 1941
Ink on paper, 36 x 28 cm, 35 5 x 27 5 cm

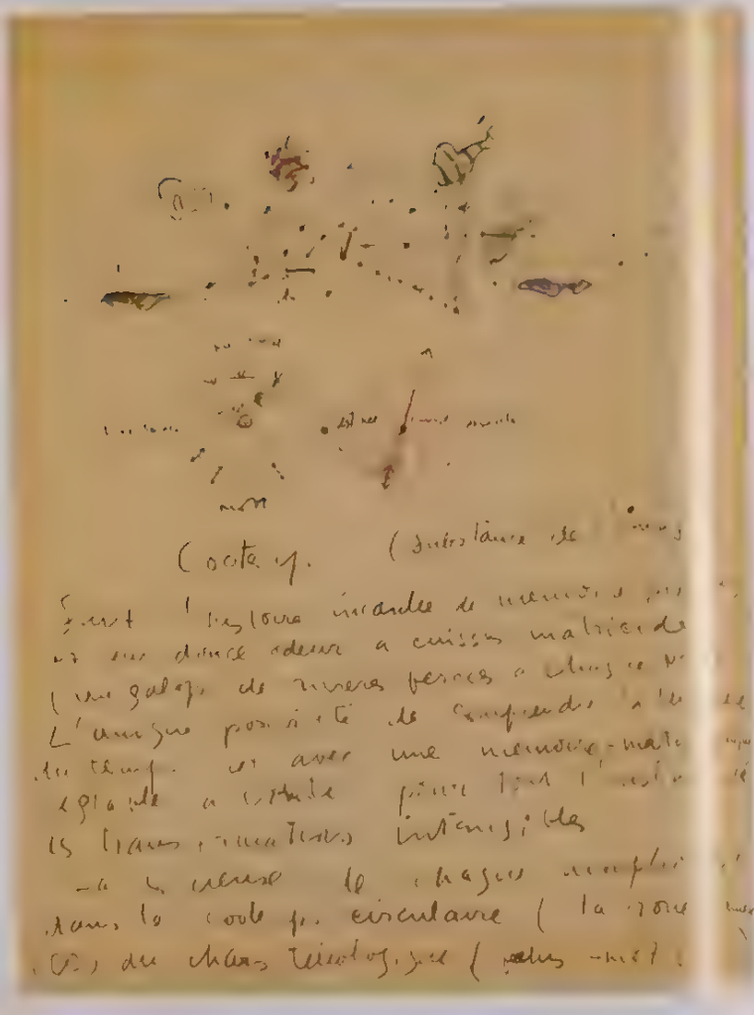
Matta
Henri Michaux
Joan Miró

468. Matta Original art for an illustration in *Les Chants de Maldoror* by the Comte de Lautréamont, in *Oeuvres complètes*, ed. Philippe Soupault (Paris: GLM, 1938), ca. 1938. Ink, gouache, and pencil on paper, sight: 36.8 x 29.8 cm



469.1–6 Matta Pages from the illustrated manuscript *Redefinitions towards a New Dimension for Painting* (ca. 1937–38, unpublished)
Watercolor on paper, page: 34 x 28.5 cm each





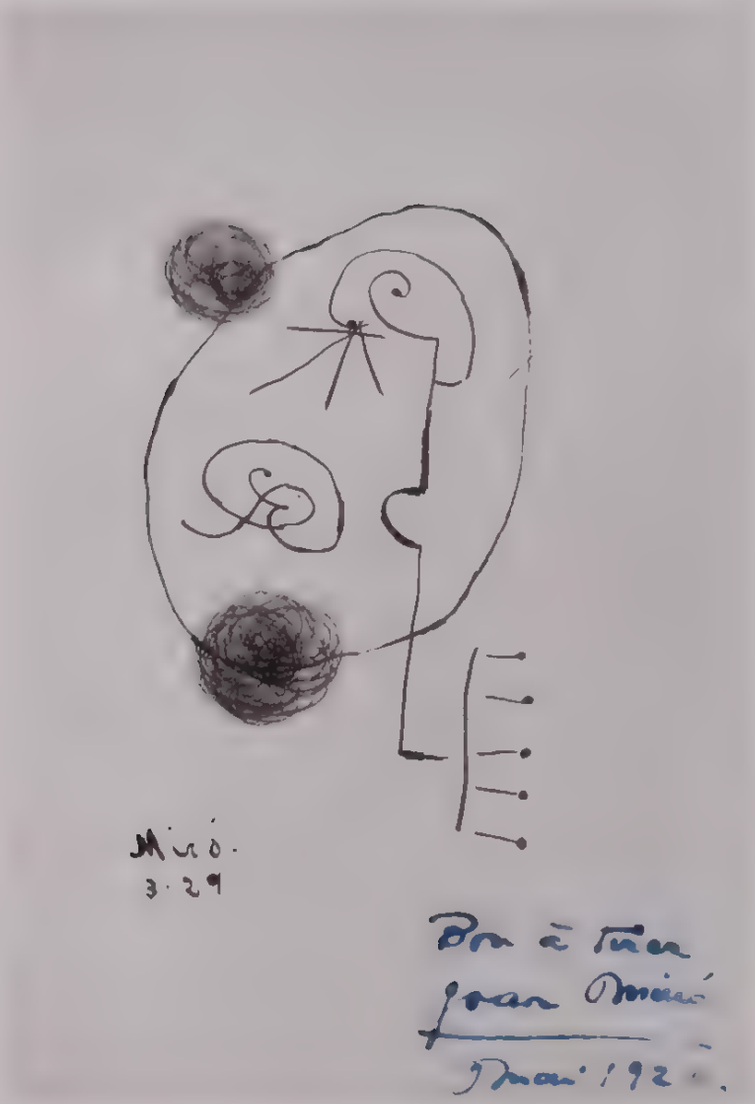
470.1–.2 Matta Pages from the illustrated manuscript *Sources et Symboles. Mattaphysique* (1937–38; unpublished)
Pencil and colored pencil on paper, page. 27.9 x 21.6 cm each

471 Henri Michaux *Untitled*, n.d. Gouache on paper, sight: 48.5 x 30 cm.

472. Henri Michaux *Untitled*, ca. 1939. Gouache and chalk on cardboard, mounted on page in a copy of *Peintures: Sept poèmes et seize illustrations* (Paris: GLM, 1939), 15.6 x 11.1 cm

473.1. Joan Miró Original art for frontispiece in *Au paradis des fantômes* by Benjamin Péret (Paris: Henri Parisot, 1938), ca. 1938
India ink, pastel, pencil, colored pencil, and gouache on paper, 24.6 x 20.3 cm

473.2–.7. Joan Miró Etching states for frontispiece in *Au paradis des fantômes* by Benjamin Péret (Paris: Henri Pansot, 1938), ca. 1938.
Etching, 16.2 x 12.4 cm each; 473.7 (lower right): 17.9 x 12.5 cm

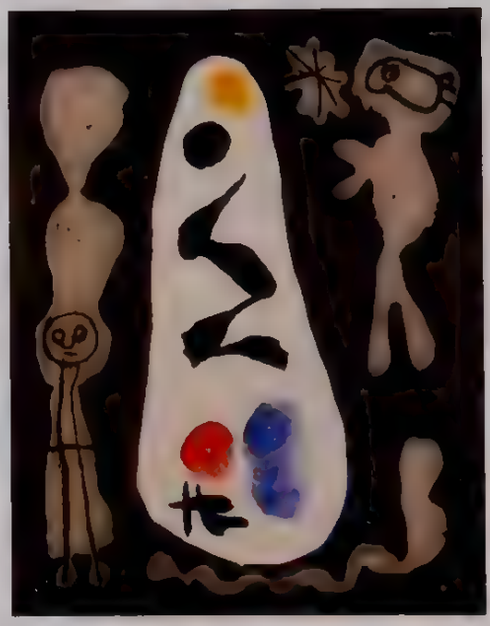


474. Joan Miró Right-to-print proof for an illustration in *L'Arbre des voyageurs* by Tristan Tzara (Paris: Editions de la Montagne, 1930), 1929. Lithograph, 35.7 x 27 5 cm

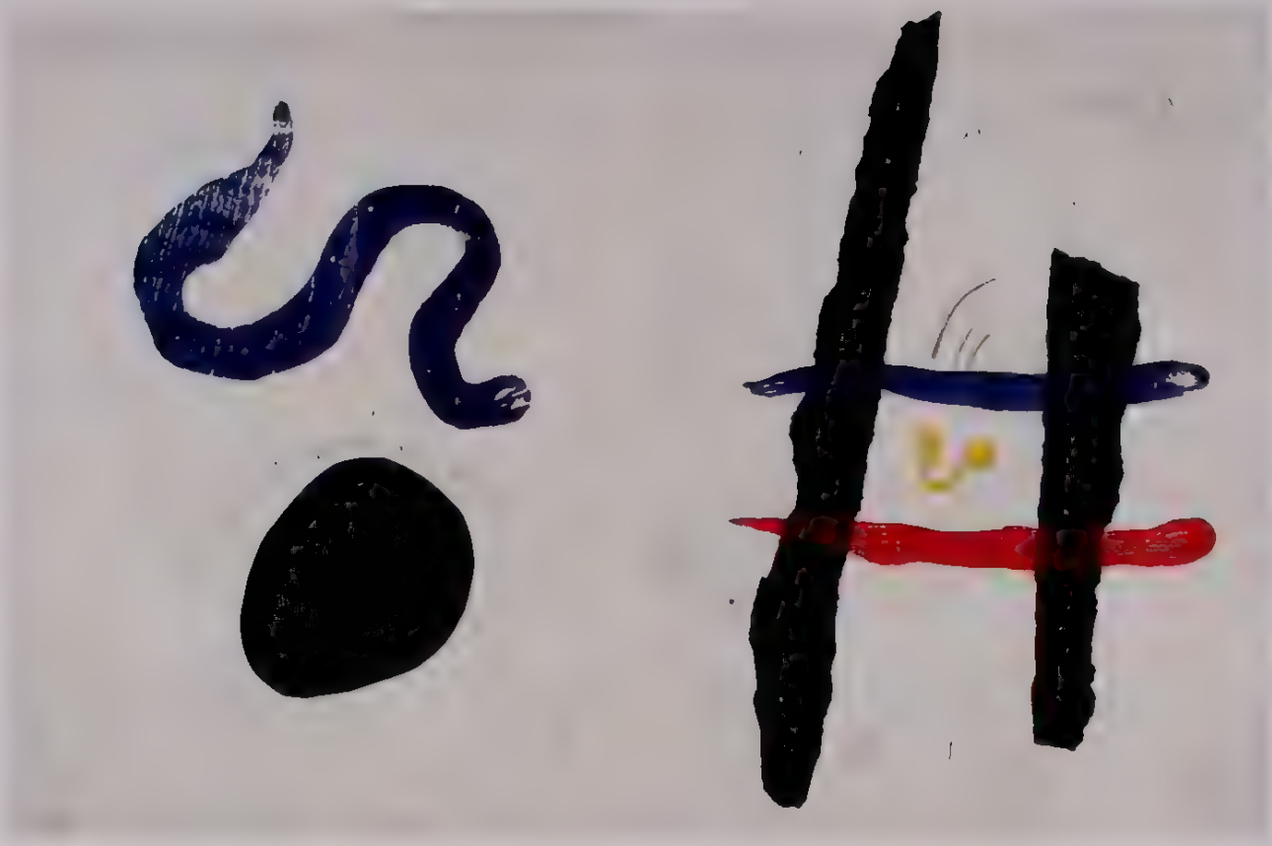
475. Joan Miró *Untitled*, April 4, 1964. India ink and pastel on paper, 38.5 x 28.2 cm

476. Joan Miró *Untitled*, n.d. Pastel on paper, 38.5 x 28.2 cm

477 Joan Miró *Untitled*, 1950 Woodcut, ink, and pastel on paper, 38.5 x 28.5 cm

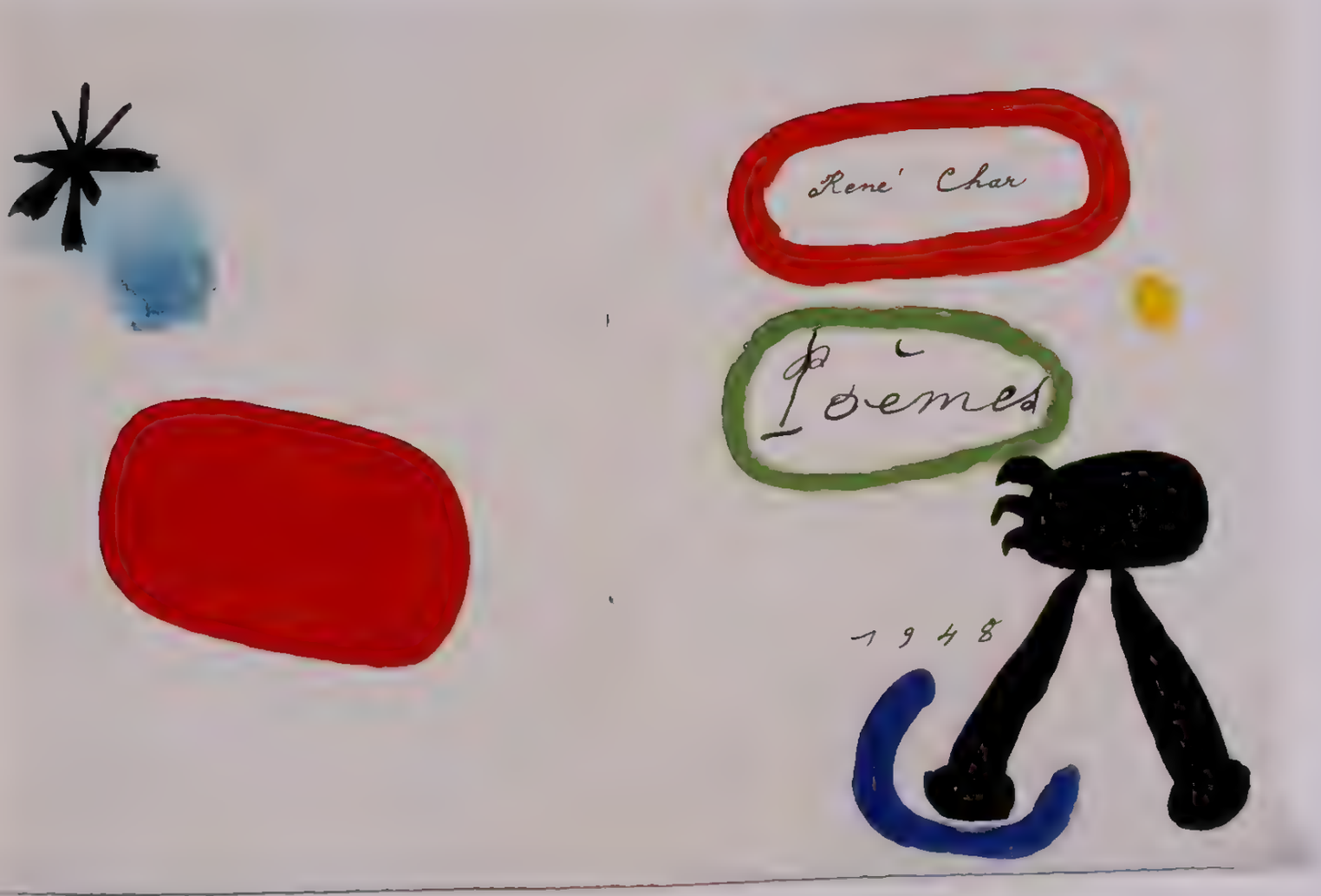


478 1–8 Joan Miró Suite of etchings (Paris: Bordas, [1947]), published to accompany *Le Desperanto*, vol. 3 of *L'Antitête* by Tristan Tzara (Paris: Bordas, 1947). Etching and watercolor, 14.5 x 11.5 cm each

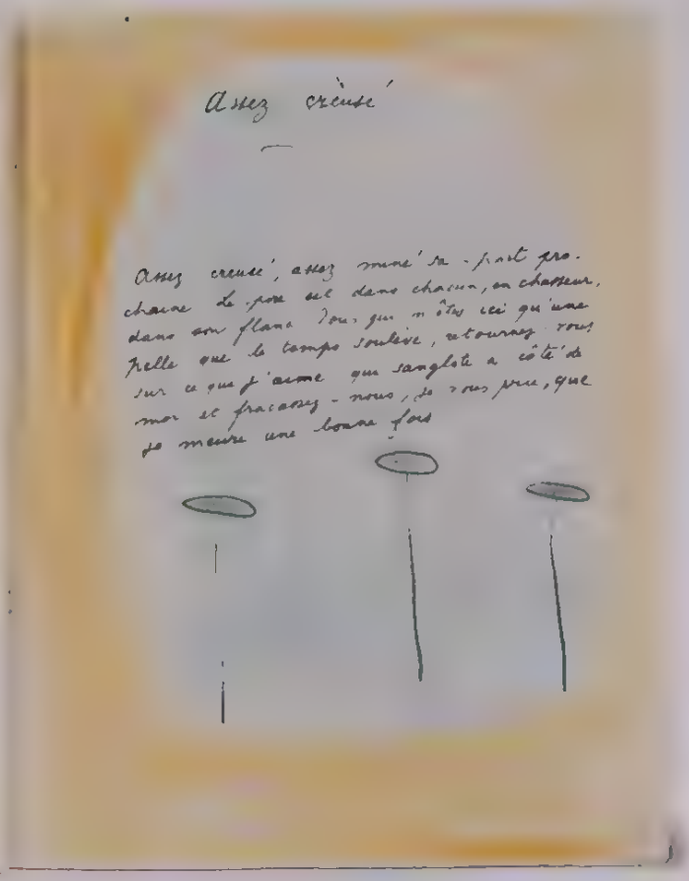


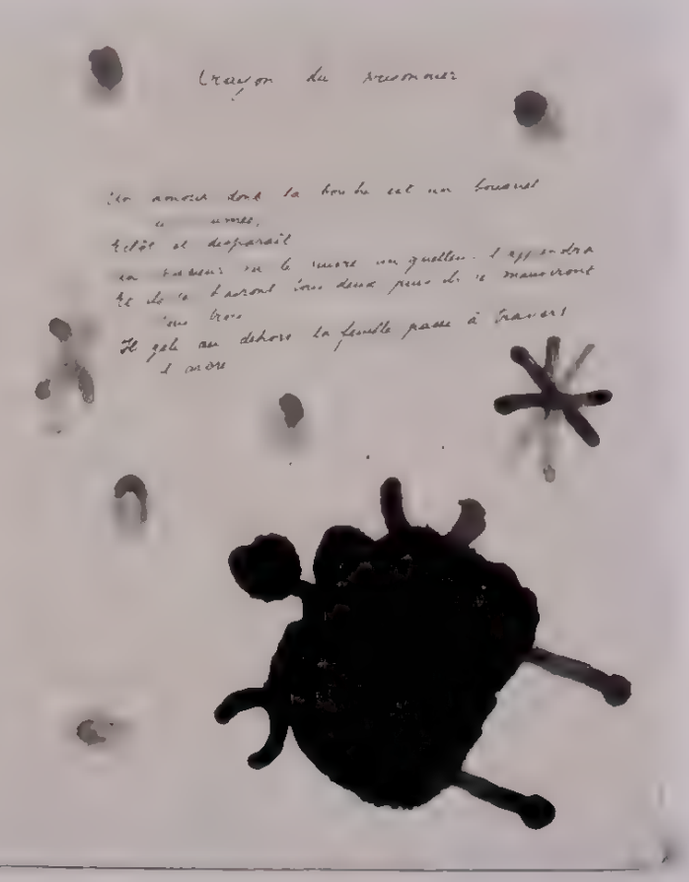
479 1–3 Joan Miró Right-to-print proofs for *A toute épreuve* by Paul Eluard (Geneva Gerald Cramer, [1958]), 1951–58 Woodcut, page 33 x 25 4 cm each

479 4–5 Joan Miró Right-to-print proofs for *A toute epreuve* by Paul Eluard (Geneva Gérald Cramer, [1958]), 1951–58 Woodcut, page 33 x 25 4 cm each

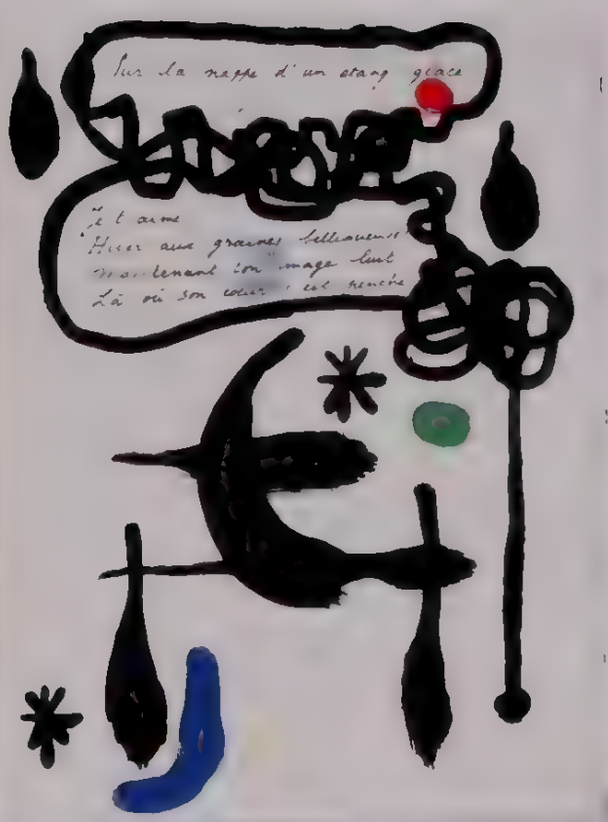


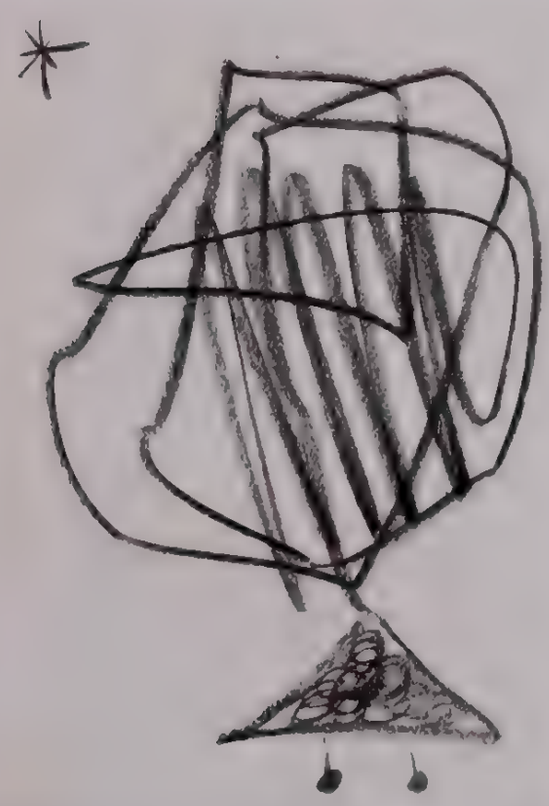
480 1 Joan Miró Pages from the manuscript *Poemes* with handwritten text by René Char and illustrations by Miro (1948, unpublished)
India ink, gouache, watercolor, colored pencil, charcoal, and sealing wax on paper, page 32 5 x 25 2 cm each

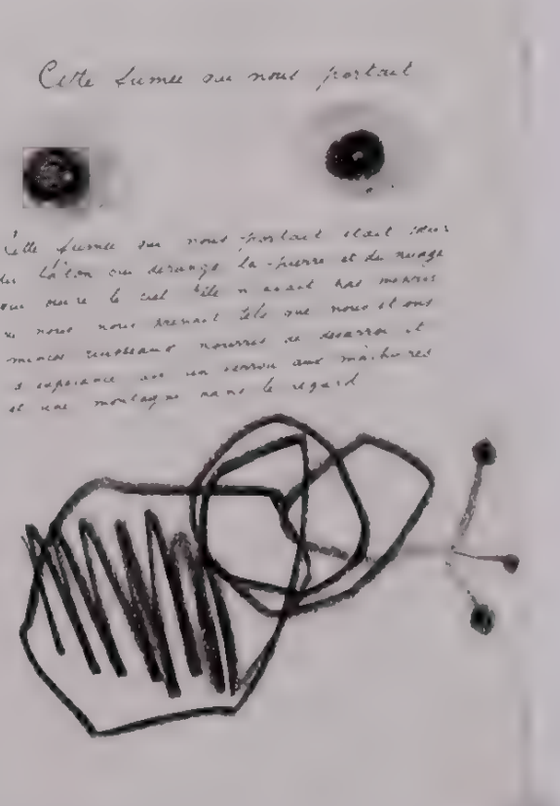




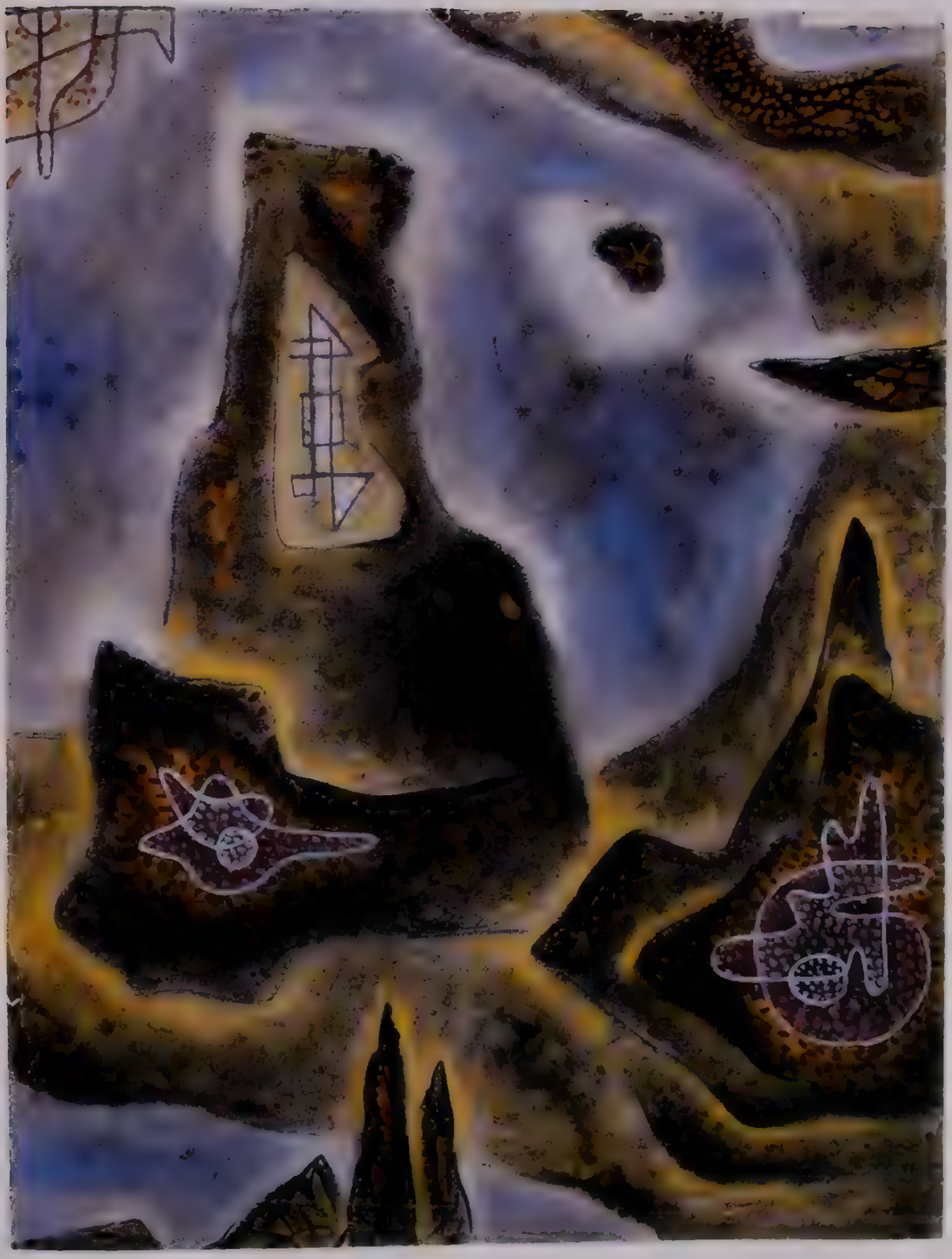
480.2–.5. Joan Miró Pages from the manuscript *Poèmes* with handwritten text by René Char and illustrations by Miró (1948; unpublished). India ink, gouache, watercolor, colored pencil, charcoal, and sealing wax on paper, page 32.5 x 25.2 cm each


Sur la nappe d'un étang glacé



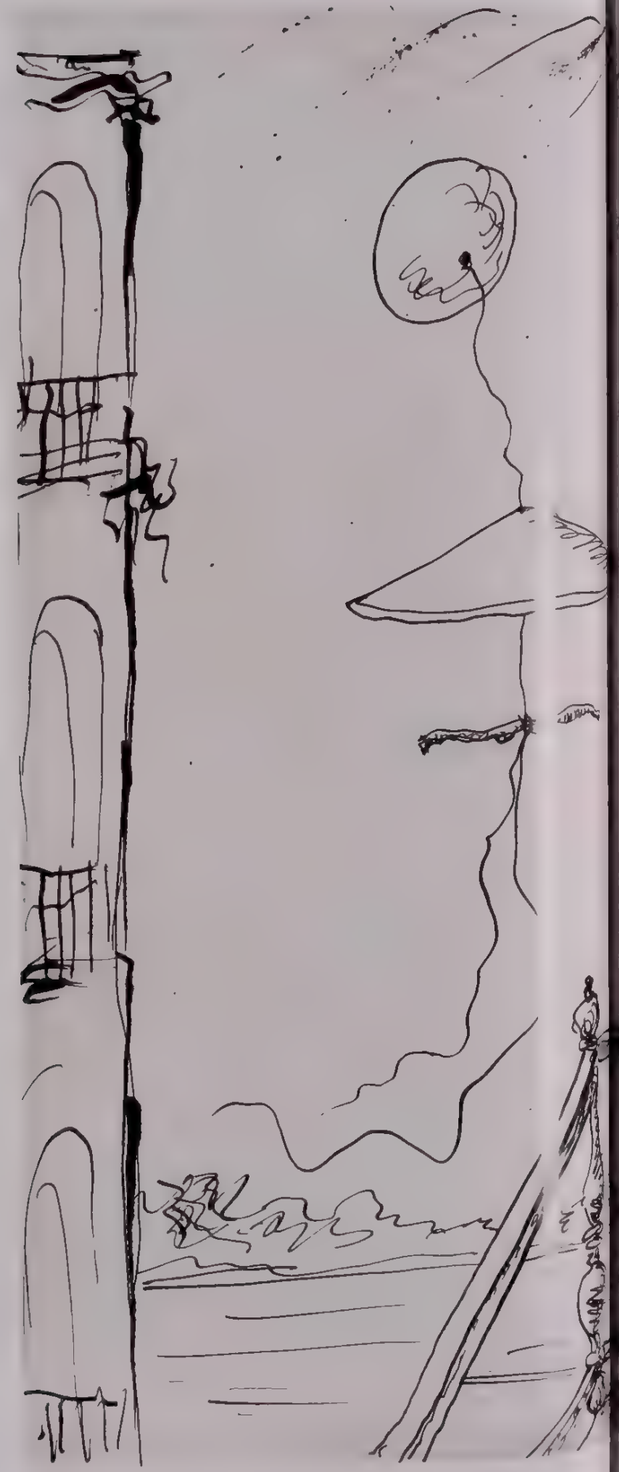

Cette femme au nom pastel

Gordon Onslow-Ford
Pablo Picasso
Remedios
Georges Ribemont-Dessaignes
Pierre Roy
Saul Steinberg

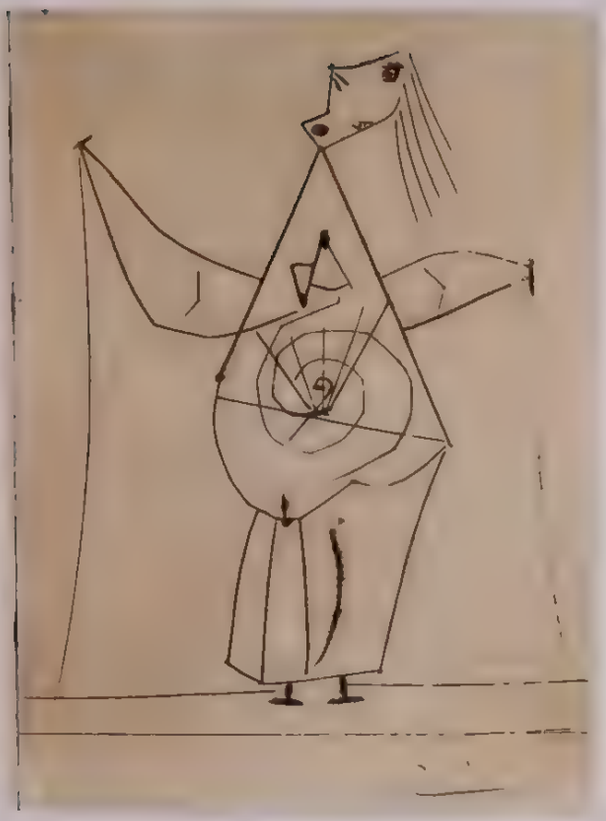


481. Gordon Onslow-Ford *For Benjamin Péret (Pour Benjamin Péret)*, 1941. Gouache and pastel on paper, 46 x 38 cm

pages 572–73: 482. Pablo Picasso *Untitled*, 1933. Ink on paper, 40 x 50 cm



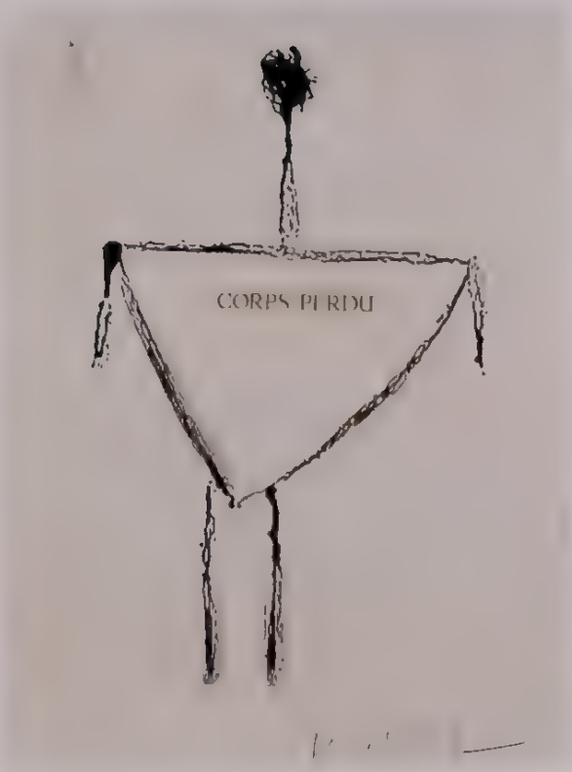
483.1–.5. Pablo Picasso *Bather with a Towel* (*Baigneuse à la serviette de bain*), April 5, 1940 Proofs for an illustration in *Le Miroir du merveilleux* by Pierre Mab
(Paris: Sagittaire, 1940). Etching and monotype, 19 x 14.3 cm each

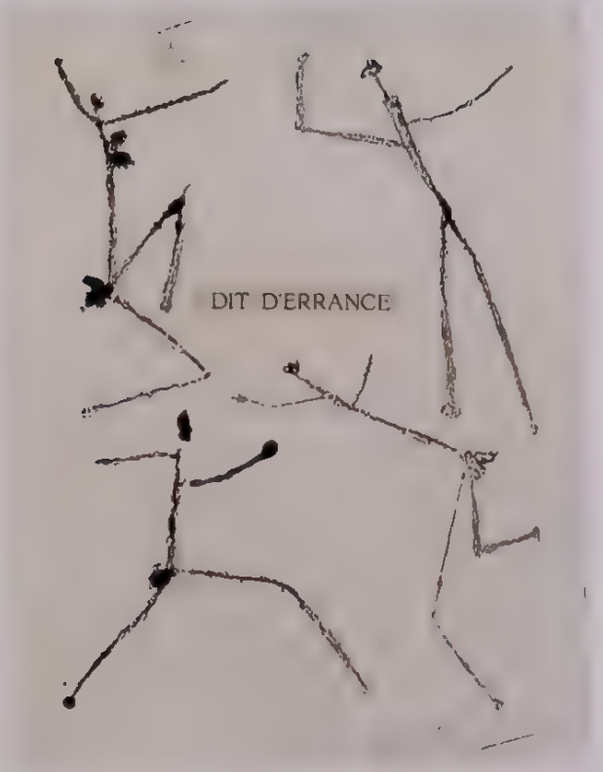


483 6–9. Pablo Picasso *Bather with a Towel (Baigneuse à la serviette de bain)*, April 5, 1940. Proofs for an illustration in *Le Miroir du merveilleux* by [illegible] (Paris: Sagittaire, 1940). Etching and monotype, 19 x 14.3 cm each

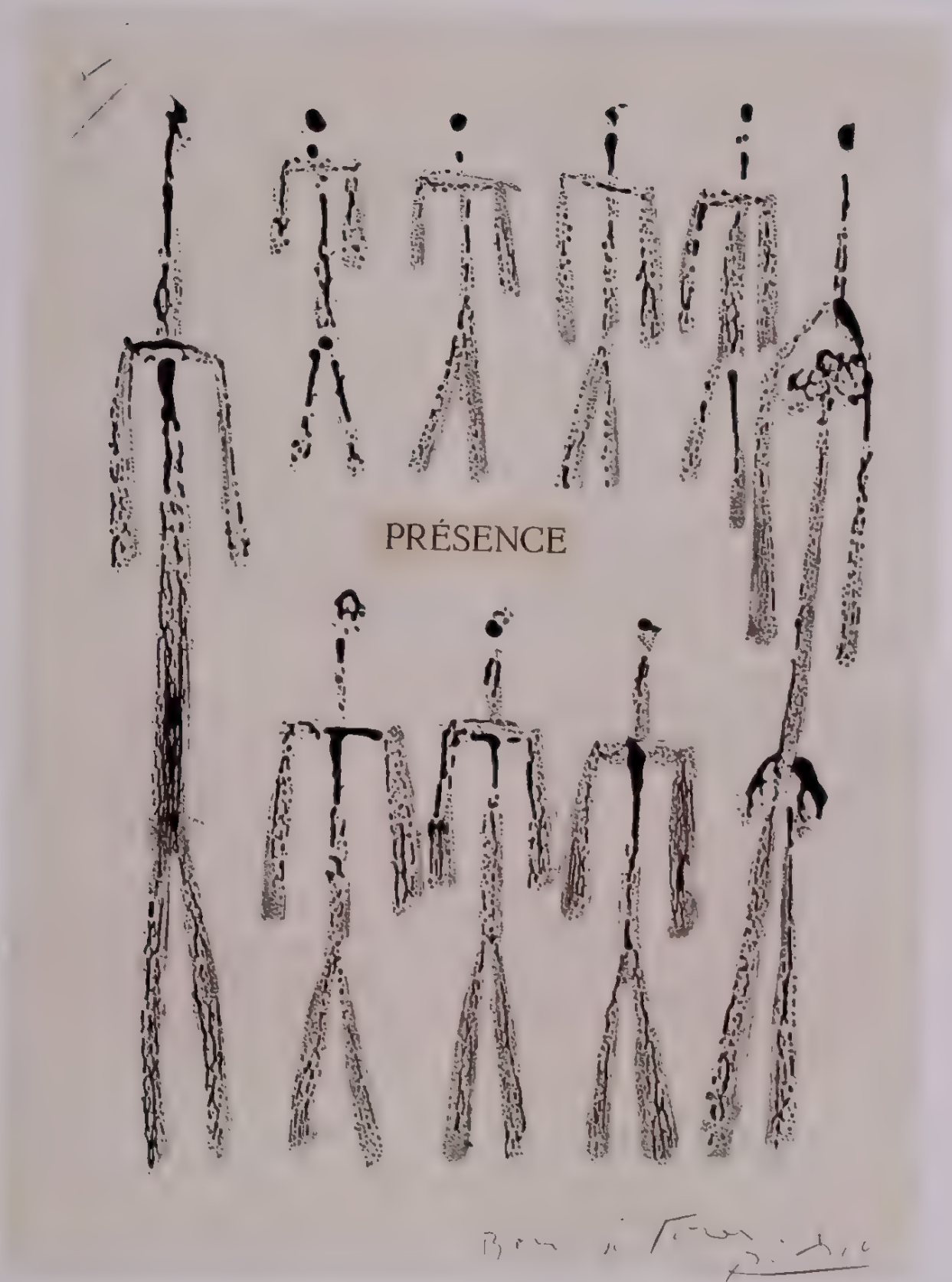
484.1–2 Pablo Picasso *Seated Woman: Dora Maar (Buste de femme à la chaise)*, October 18, 1938. Etching; states for an illustration in *Anthologie de l'humour noir* by Andre Breton (Paris: Sagittaire, 1940). Etching with remarques, 33.5 x 22.4 cm, 34.2 x 22.2 cm

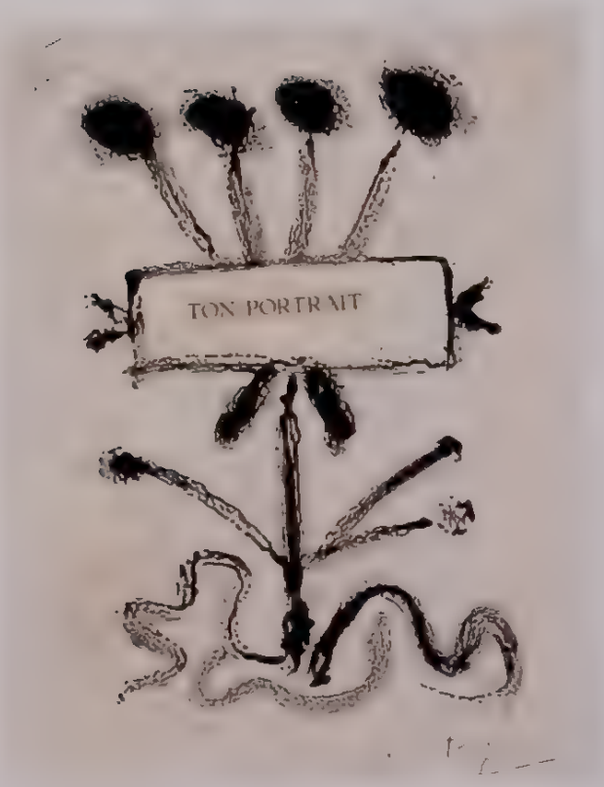
484.3. Pablo Picasso *Seated Woman: Dora Maar (Buste de femme à la chaise)*, October 18, 1938. Right-to-print proof for an illustration in *Anthologie de l'humour noir* by André Breton (Paris: Sagittaire, 1940). Etching with remarques, 33.9 x 22.2 cm



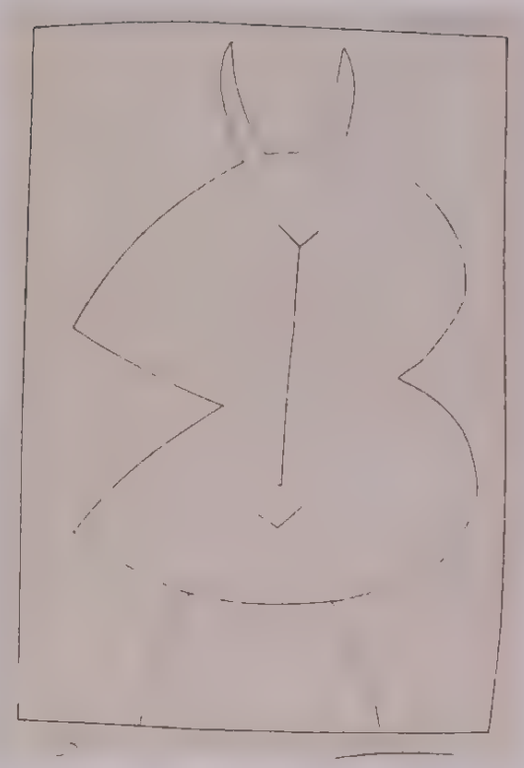


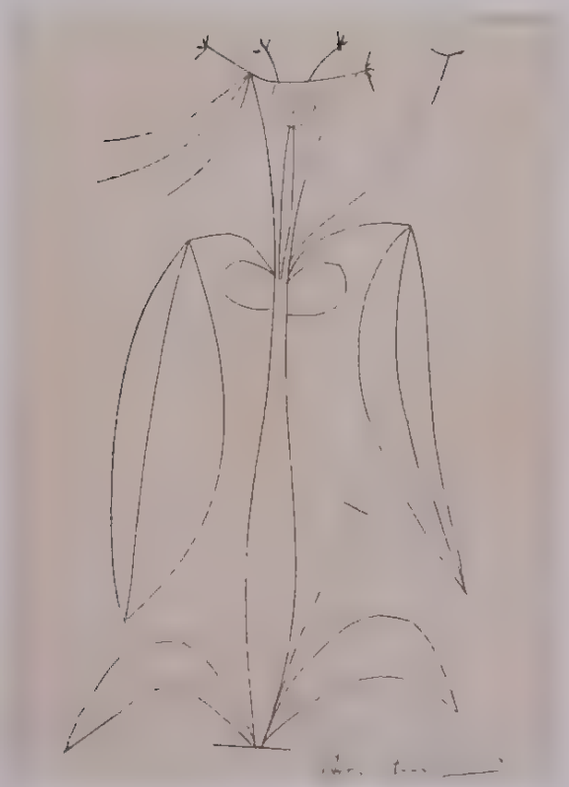
485 1–5 **Pablo Picasso** Right-to-print proofs for *Corps perdu* by Aime Cesaire (Paris Editions Fragrance, 1950) Aquatint and collage, 37 7 x 28 cm e ch

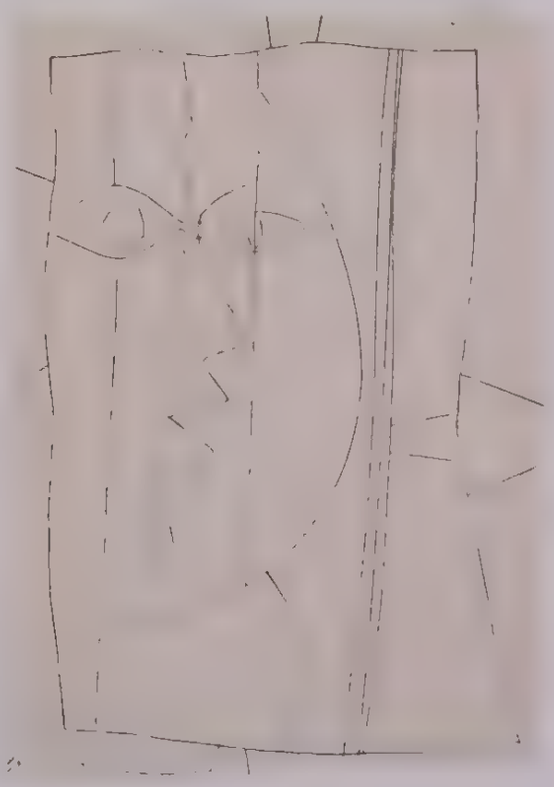

PRÉSENCE



485.6–.9. Pablo Picasso Right-to-print proofs for *Corps perdu* by Aimé Césaire (Paris: Editions Fragrance, 1950). Aquatint and collage, 37.7 x 28 cm each







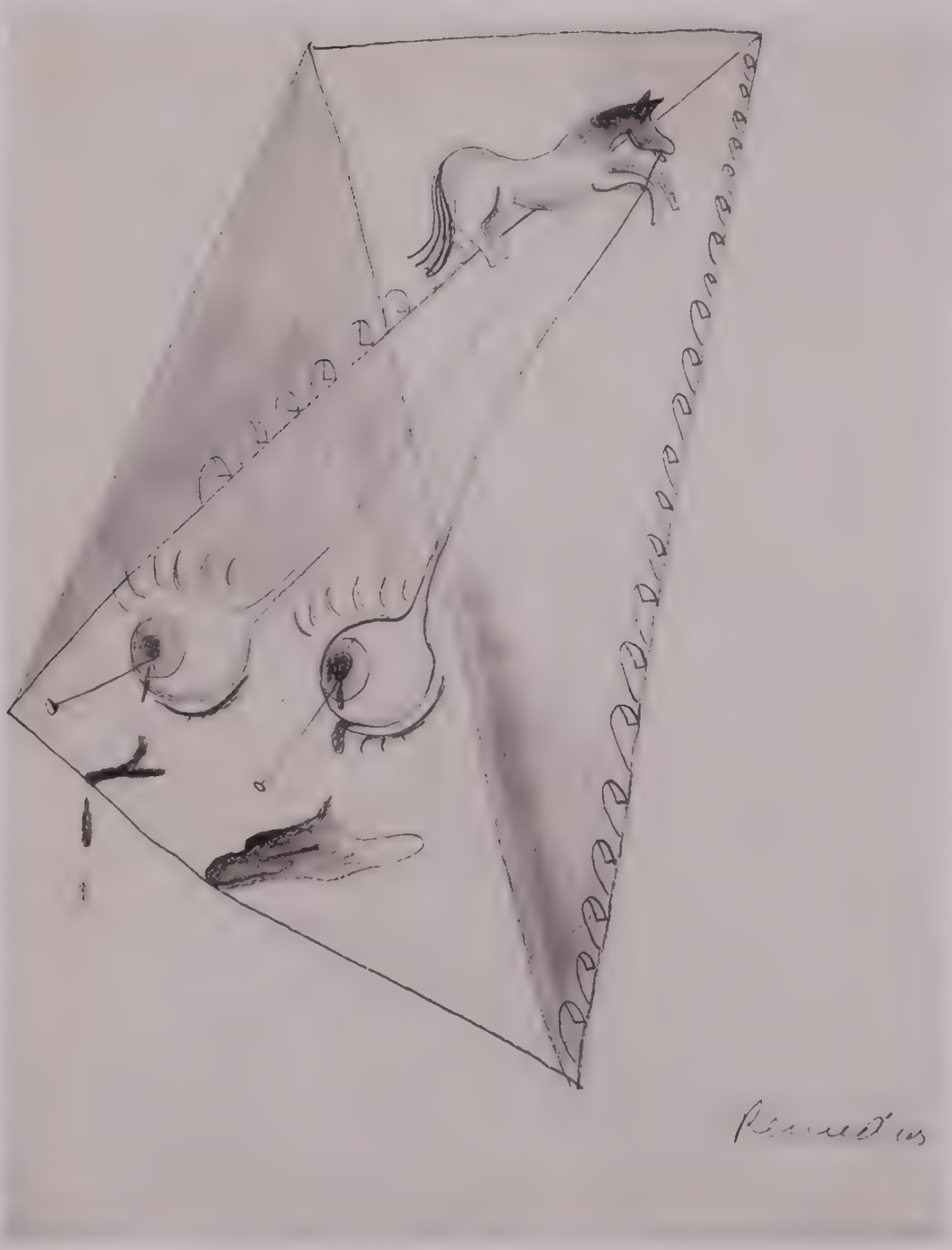
485 10– 13 Pablo Picasso Right-to-print proofs for *Corps perdu* by Aime Cesaire (Paris Editions Fragrance, 1950) Engraving. 37 7 x 28 cm each

POUR le Docteur
Louis Soler

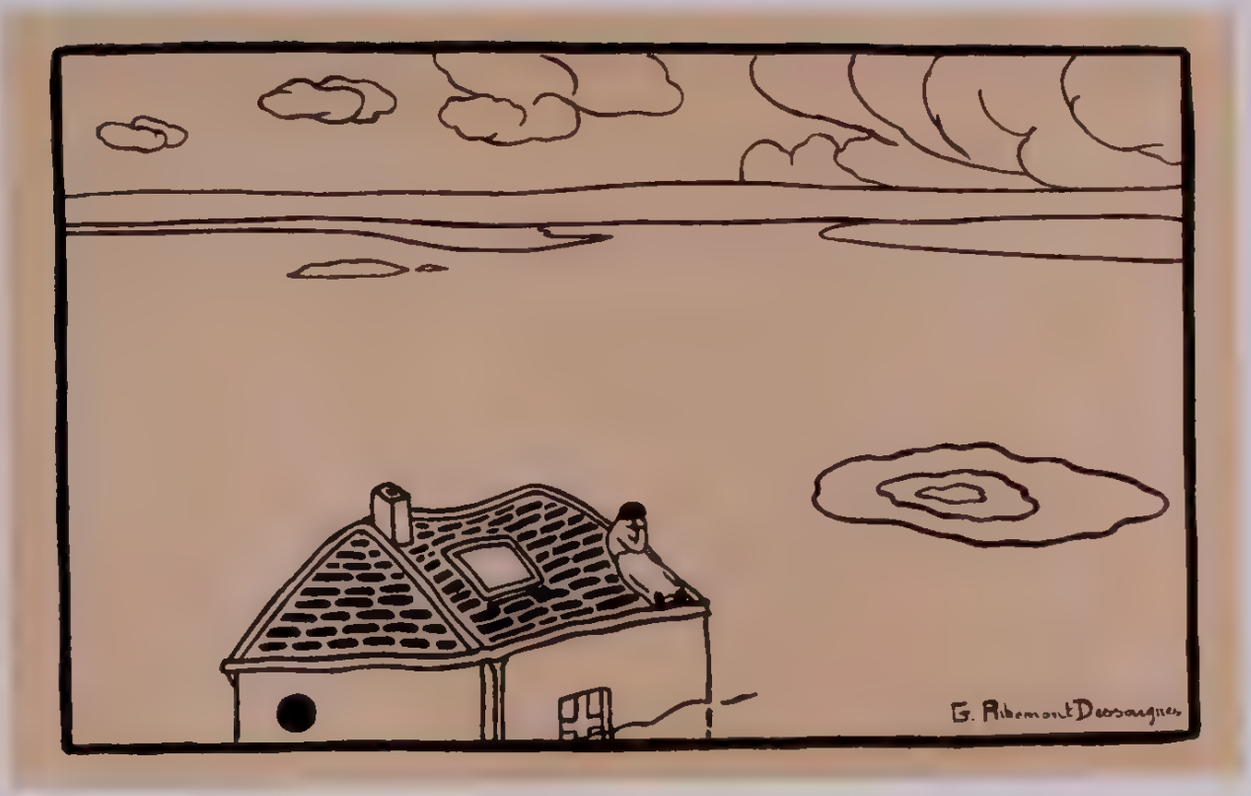
486 Pablo Picasso *Untitled*, n d Pastel on paper, sight 54 x 24 1 cm The drawing can also be shown upside down

487 Pablo Picasso *Untitled*, n.d. Pastel on paper, sight: 18.4 x 19.1 cm.

488 Pablo Picasso Drawing on page in a copy of *De mémoire d'homme* by Tristan Tzara (Paris Bordas Editeur, 1950), June 15, 1951
Colored pencil and watercolor on paper, page: 32.4 x 24.6 cm



489 Remedios *Untitled*, n.d. Pencil on paper, 28 x 21.5 cm



490 Georges Ribemont-Dessaignes *Untitled*, ca 1915 Ink on paper, 20 x 30 cm

491 Georges Ribemont-Dessaignes *Untitled*, ca 1915 Ink on paper, 20 x 30 cm

492 Georges Ribemont-Dessaignes *Untitled (Convalescent Home)* (*Sans titre [Maison de repos]*), ca 1958 Ink on paper, sight 31 1 x 22 9 cm

493 Pierre Roy *Untitled*, n.d. Watercolor and ink on paper, sight: 27.3 x 21.6 cm

494. Saul Steinberg *Private Mythology*, 1965. Colored pencil, pencil, ink, and watercolor on paper, 73.5 x 58.5 cm

Jindřich Šty

Yves Tanguy

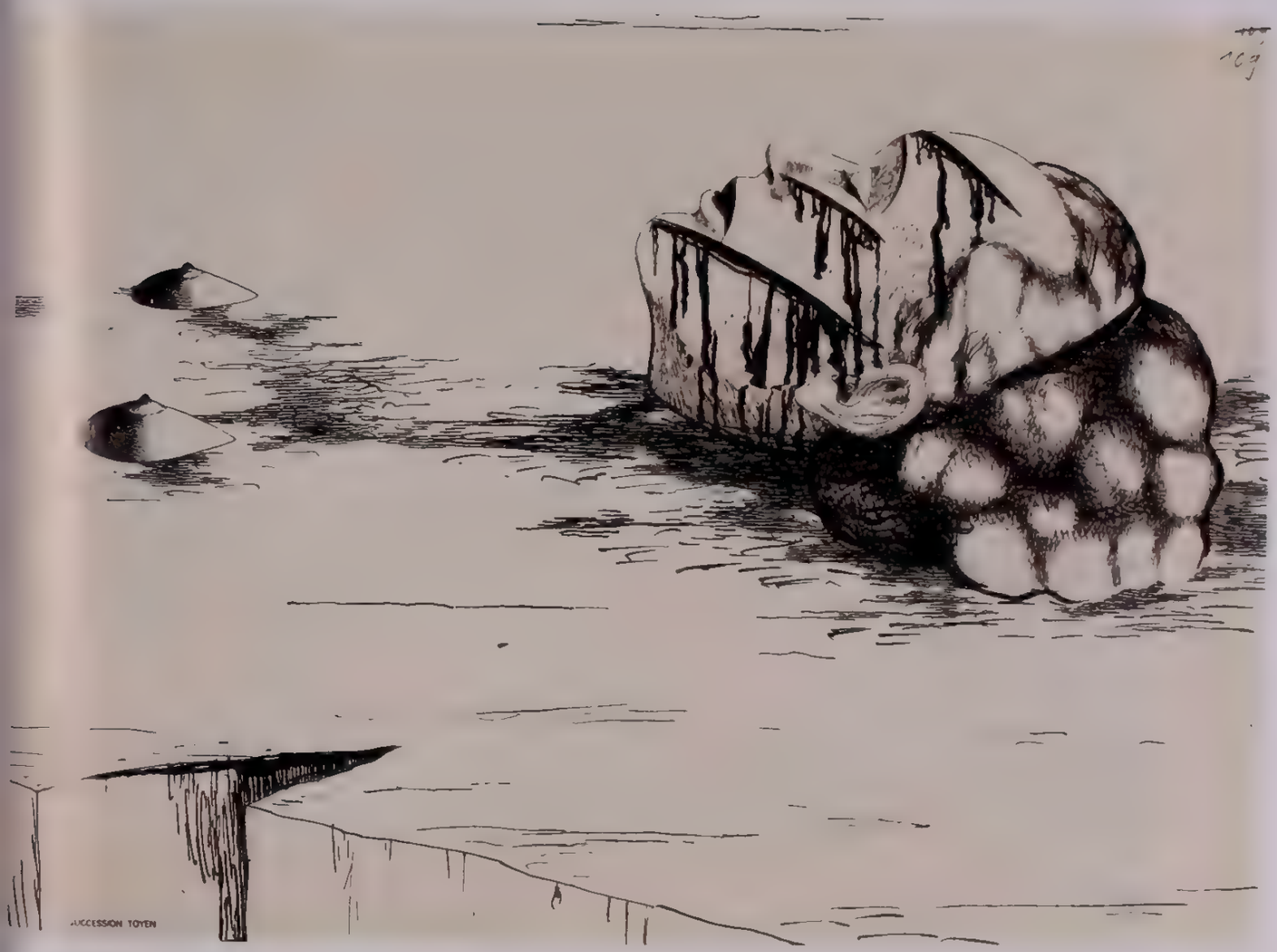
495 Jindřich Štyrský *Drawing to Čherchov (Kresba k Čerchovu)*, 1934 Pencil frottage on paper, sight

496. Jindřich Štyrský *Untitled*, 1936. From the series *Omnipresent Eye* (*Všudypřítommé oko*). Pencil frottage on paper, sight: 36 x 24.9 cm

497 Jindřich Štyrský *Dream about the Desert House (Sen o opuštěném domě)*, 1940. Pencil on paper, sight: 23 x 28 cm

498. Jindřich Štyrský *Buried Stones (Pohřbené kameny)*, 1939. Pencil on paper, sight: 15 4 x 24.8 cm

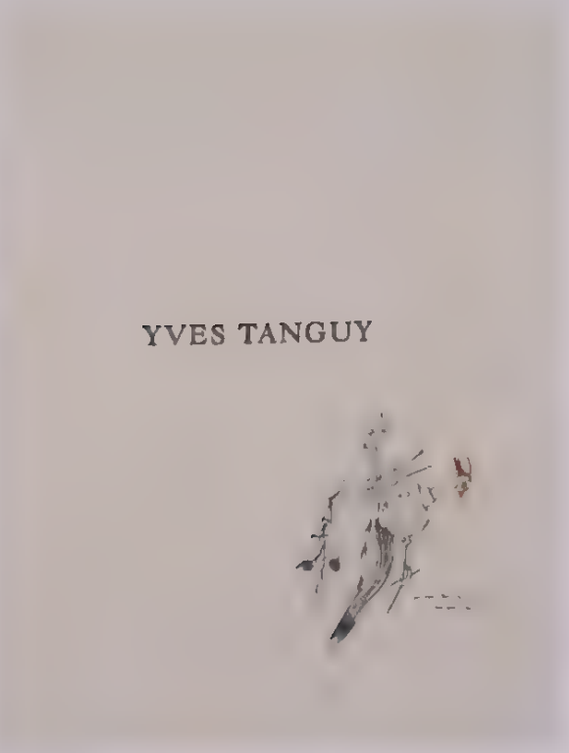
499. Jindřich Štyrský *Dream about the Fish II (Sen o rybách II)*, 1940. India ink on paper, sight: 25.5 x 38 cm



500 Jindřich Štyrský *Woman Frozen in Ice I (Žena zamrzla v ledu I)*, 1939. India ink on paper, sight 39.7 x 41.6 cm

501 Max Walter Svanberg *Premonition (Varsel)*, 1946. Gouache on paper, 44 x 64 cm
502 Max Walter Svanberg *Untitled*, n.d. Pastel, india ink, ink, colored pencil, pencil, and gouache on paper, sight: 31.5 x 28.5 cm
503. Max Walter Svanberg *The Darling of the Black Sun (Den Suarta Solens Älskling)*, 1946. Gouache on paper, 98 x 69 cm

504. Yves Tanguy *Untitled*, 1931. Ink and gouache on paper, sight: 27.9 x 19.7 cm

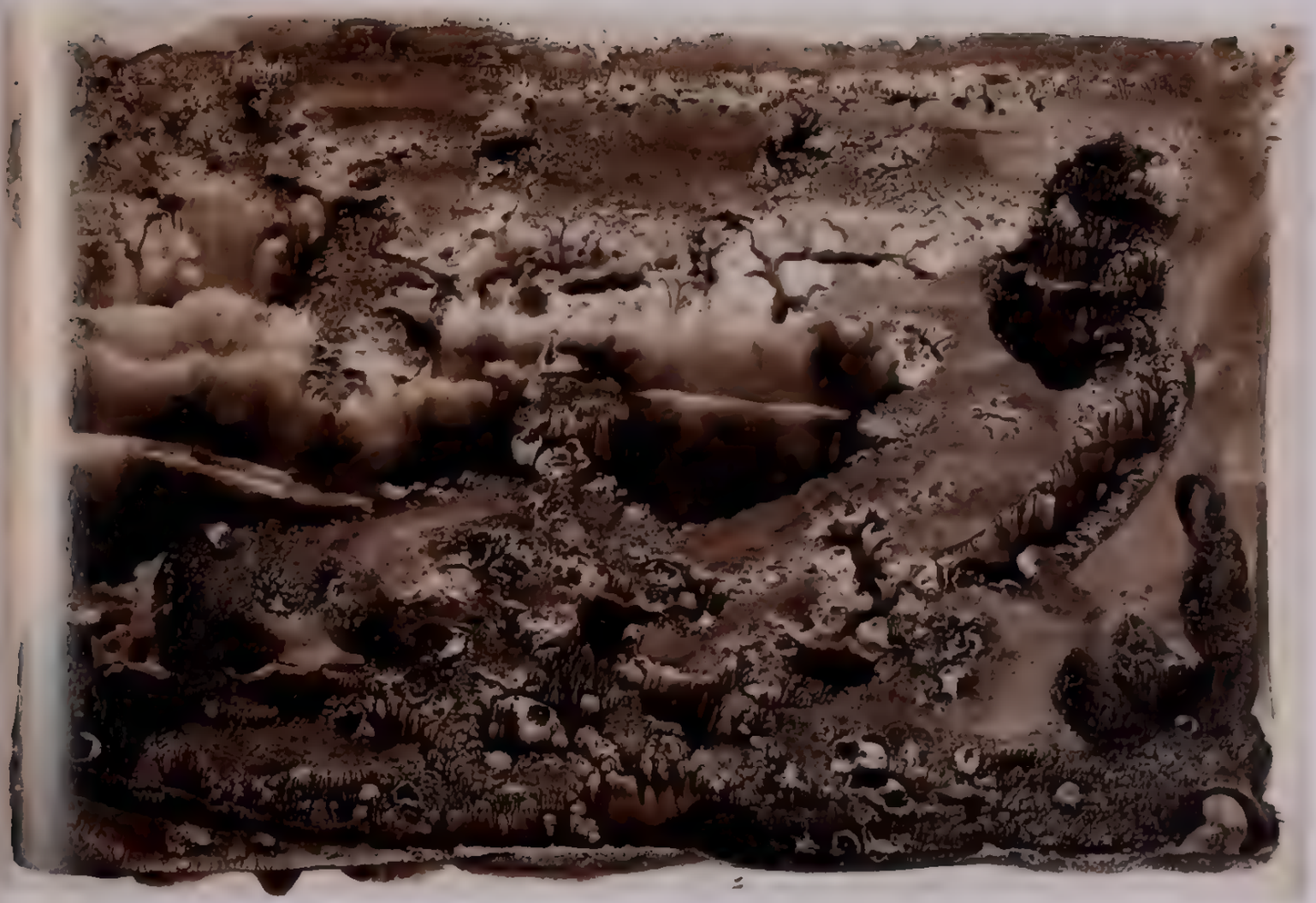


505 Yves Tanguy *Untitled*, 1936. Ink on paper, 22.2 x 16.2 cm

506. Yves Tanguy *Untitled*, 1945. Ink and watercolor on paper, 28.6 x 22.9 cm

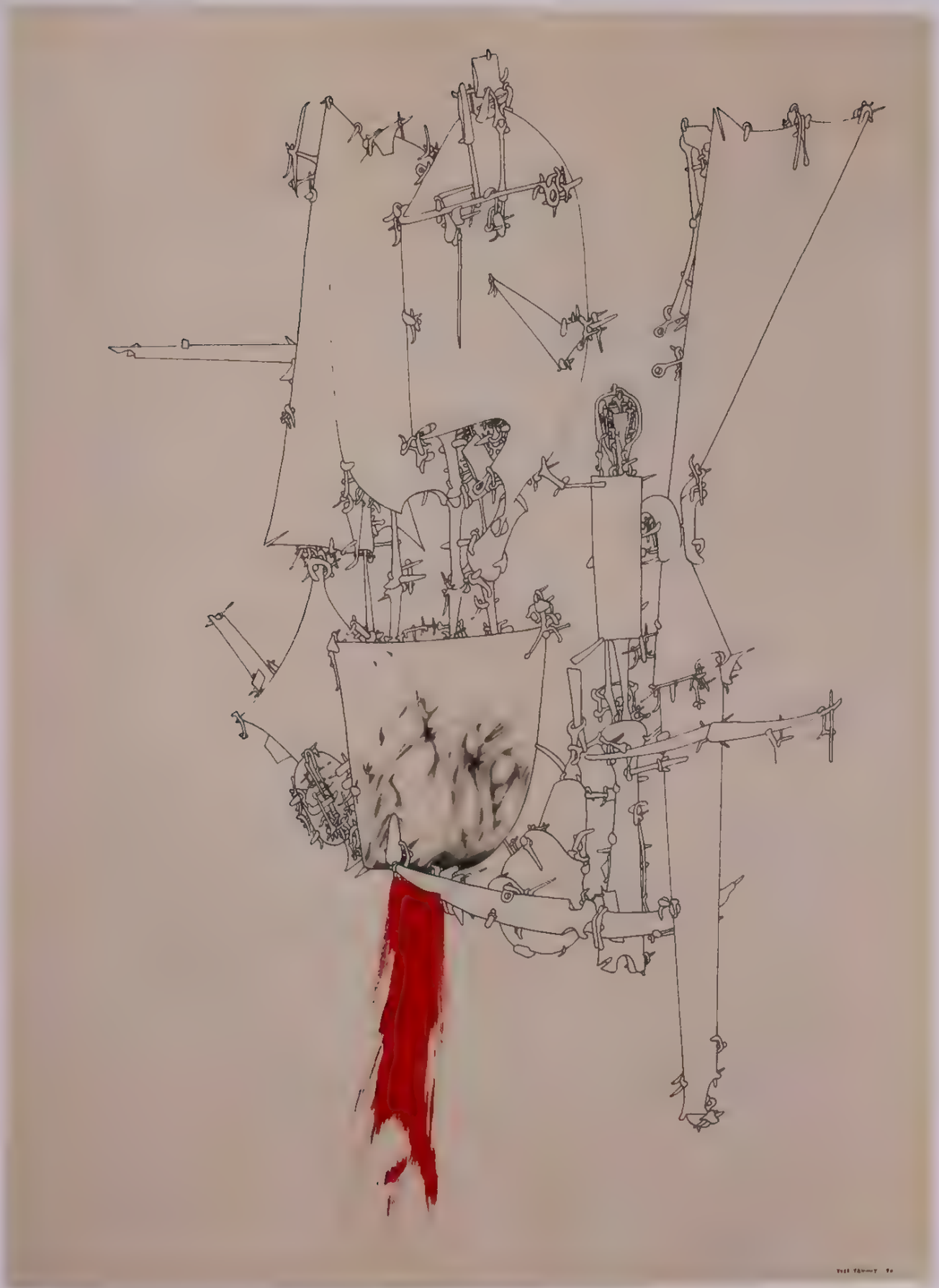
507. Yves Tanguy Drawing on page in a copy of *Yves Tanguy* by André Breton (New York: Pierre Matisse Editions, 1946), 1947
Pencil and gouache on paper, page: 30.5 x 23.2 cm

508 Yves Tanguy *Landscape I (Paysage I)*, 1936 Gouache decalcomania on paper, 32 7 x 50 5 cm Cat nos 508 and 509, which were made simultaneously, are negative and positive impressions.



509. Yves Tanguy *Landscape II (Paysage II)*, 1936 Gouache decalcomania on paper, 32.7 x 50.5 cm

510. Yves Tanguy *Untitled*, 1949. Ink on paper, five sheets, 30 x 41.4 cm overall



511 Yves Tanguy *Untitled*, 1950 Ink and gouache on paper 51 x 37 5 cm

512. Yves Tanguy Etching for frontispiece in *Le Grand Passage* by Jean Laude (Paris: Instance, 1954). Etching and monotype, 27 x 20.8 cm

513 Toyen *Untitled*, 1931. India ink and watercolor on paper, 27.3 x 17.8 cm
514 Toyen *Untitled*, 1964. India ink and watercolor on paper, 20.3 x 14.7 cm
515. Toyen *Untitled*, 1965. India ink, ink, and watercolor on vellum, 27.5 x 19 cm

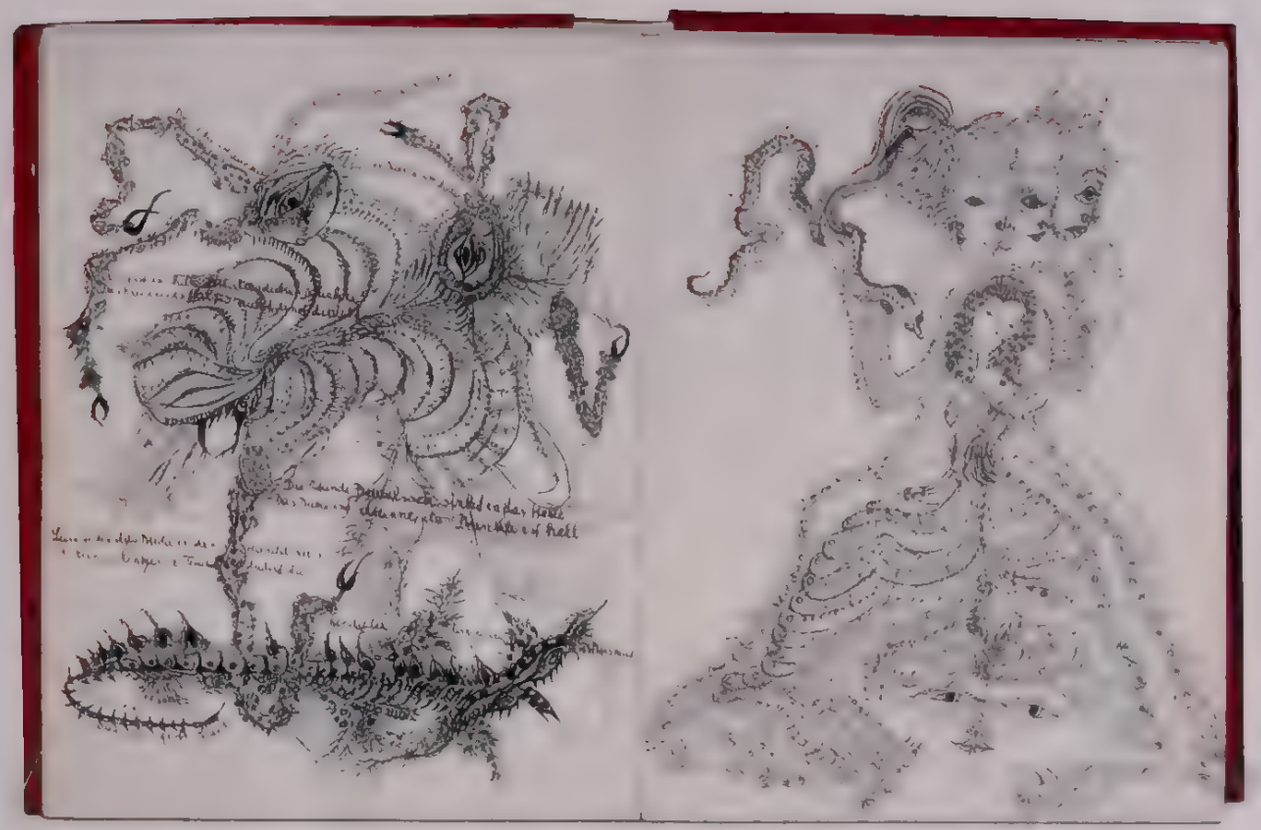
516.1–.2. Toyen From the series *Shooting Gallery* (*Střelnice*), 1940. Ink on paper, 31 x 38.5 cm each

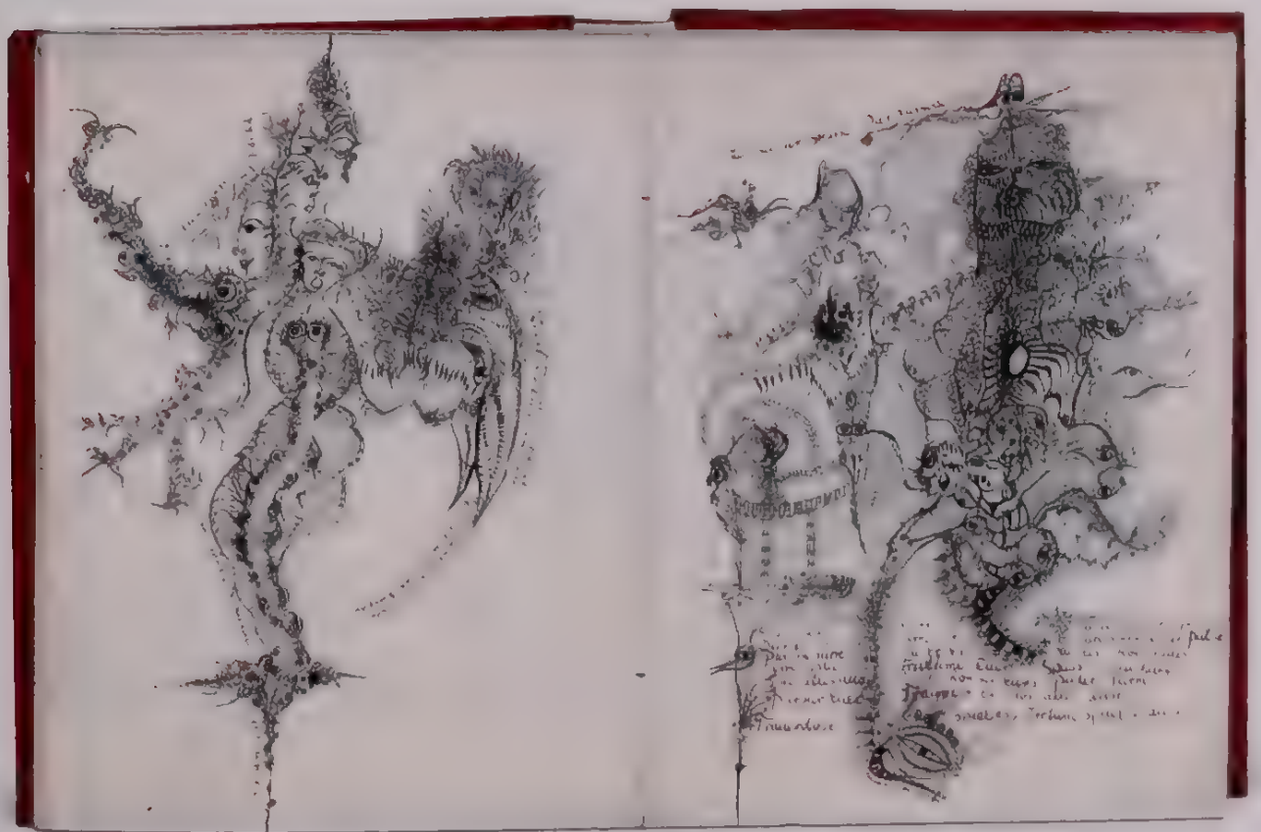
6 × 9

516 3–4 **Toyen** From the series *Shooting Gallery (Střelnice)*, 1940 Ink on paper, 31 x 38 5 cm each

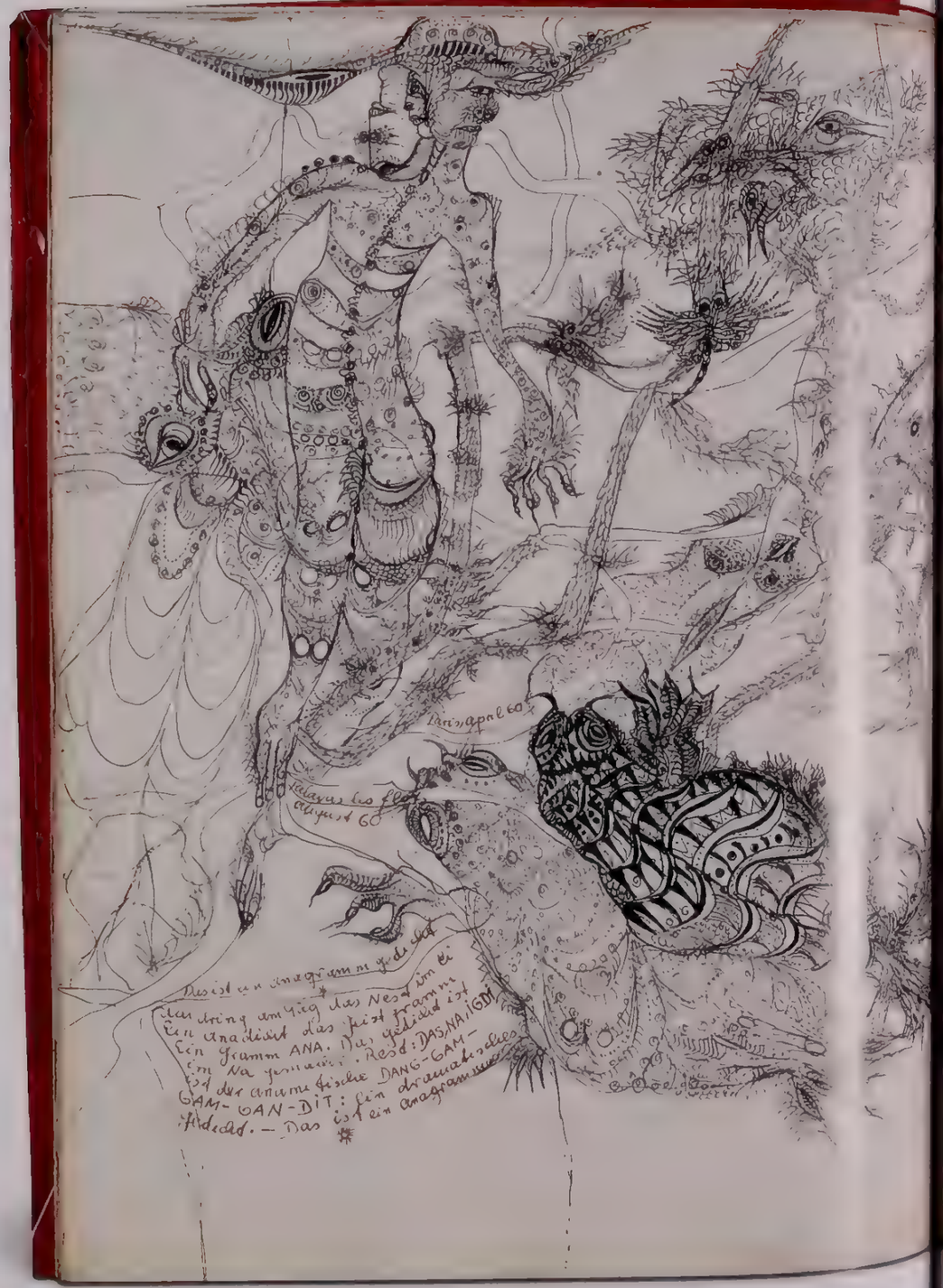
517 **Toyen** From the series *Hide, War (Schovej se Válko)*, 1944 Ink on paper 41 x 58 cm

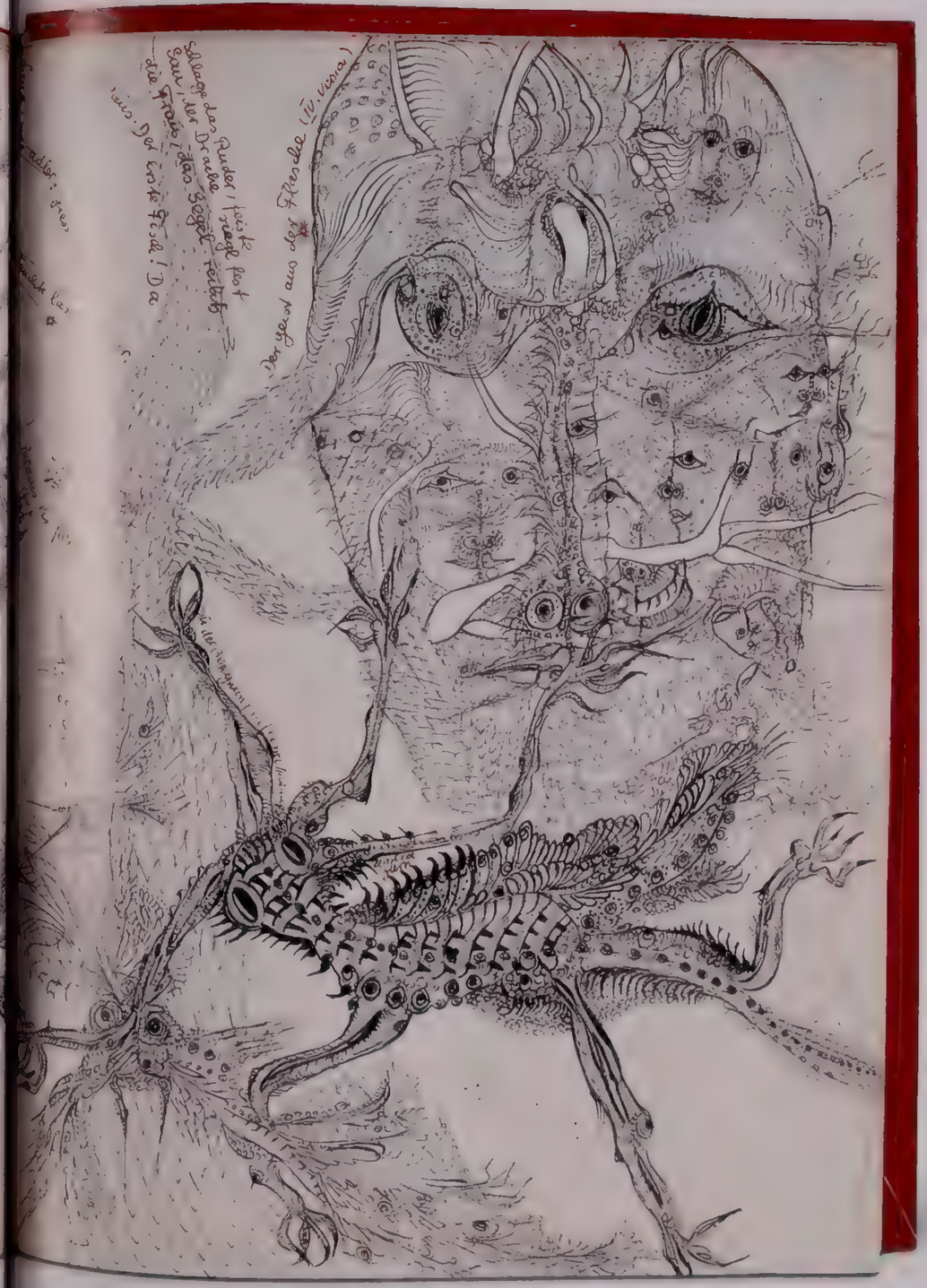
518.1–.2. Unica Zürn Cover and page from the illustrated manuscript *Orakel und Spektakle* (1960; unpublished)
India ink, ink, and pencil on paper, page: 32.9 x 25.2 cm each

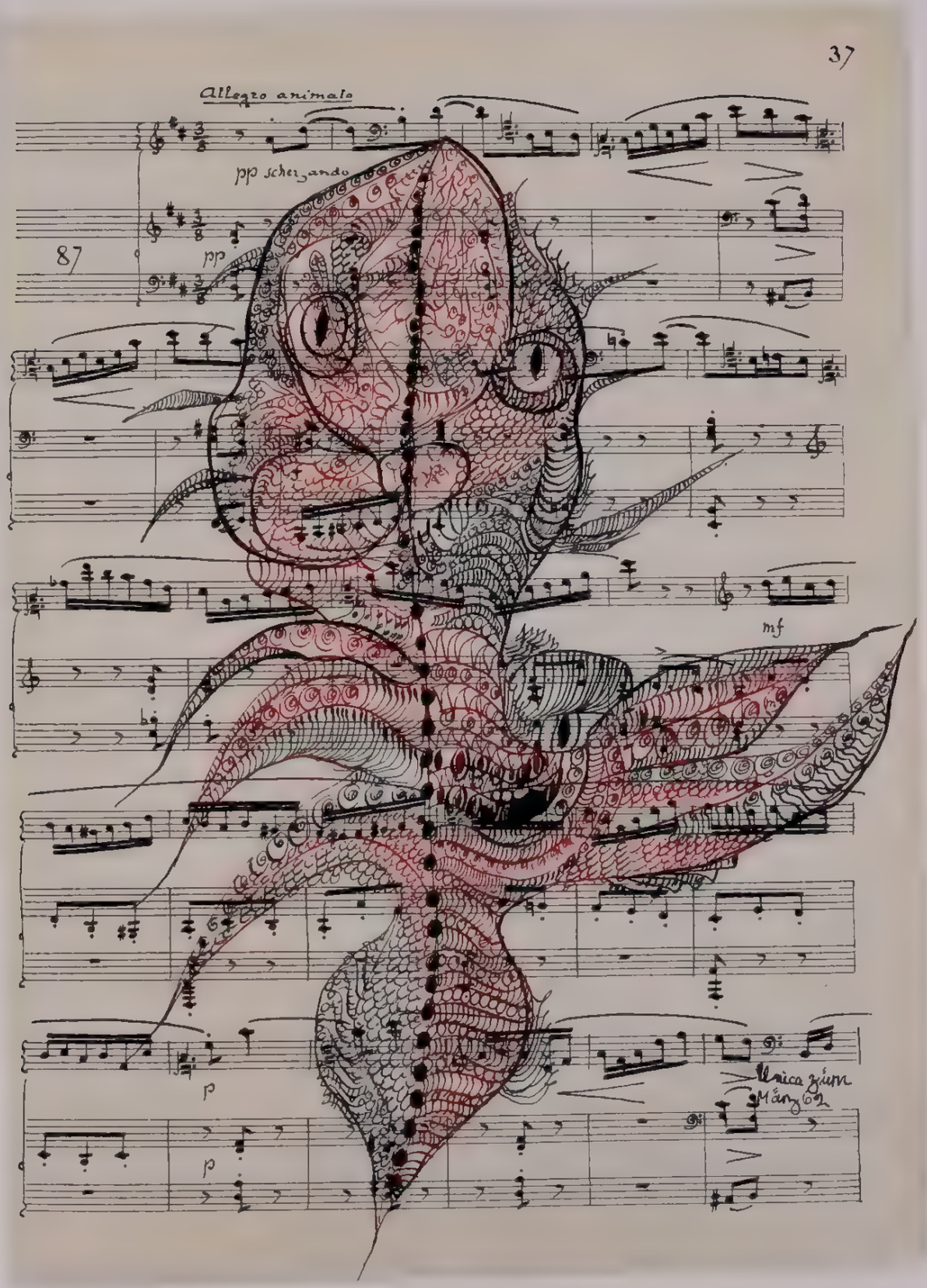




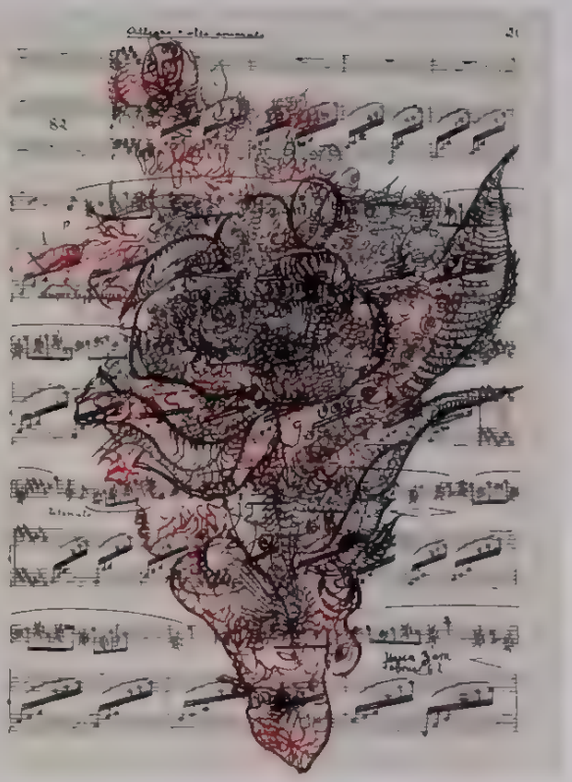
above and pages 610–13 518 3–6 Unica Zürn Pages from the illustrated manuscript *Orakel und Spektakle* (1960, unpublished)
India ink, ink, and pencil on paper, page 32 9 x 25 2 cm each

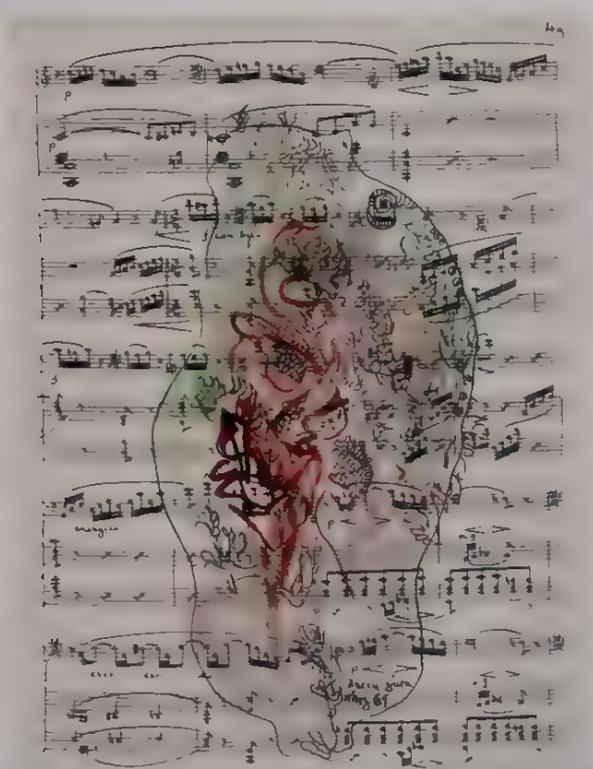


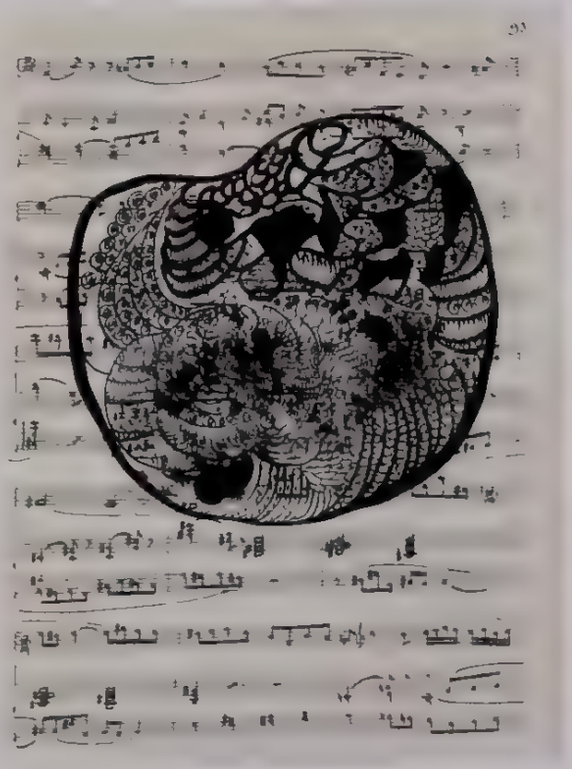




519 1–5 Unica Zürn Pages from the illustrated manuscript *Solfege* (early 1960s, unpublished) India ink, gouache, watercolor, and pencil on paper page: 28.9 x 21.7 cm each







Exquisite Corpse

The Exquisite Corpse

by José Pierre

> So many evenings spent creating with love an entire population of *exquisite corpses*. It was a matter of who could find more charm, more unity, more audacity in this poetry created collectively. No more worries, no more memories of misery, boredom, routine. We played with images and there were no losers Everyone wanted everyone to win and always more, so as to pass the take on to their neighbor. Wonder was not left hungry. Its face disfigured by passion seemed to us infinitely more beautiful than anything it might say to us when we were alone—for then we didn't know how to respond. —Paul Eluard[1]

It was during the summer of 1925, at 54 rue du Château, not far from the Gare Montparnasse, that the game "exquisite corpse," or "cadavre exquis," was born. This old house—in which Marcel Duhamel took in his friends Jacques Prévert and Yves Tanguy—immediately became the citadel of Surrealist humor.

Exquisite corpse was initially a writing game, in which each participant folded the piece of paper being written on so that no one could see anyone else's contribution until a sentence was finished. The game took its name from the first sentence produced by five players: "The exquisite corpse will drink the new wine" (*Le cadavre* [which was written by the first player] *exquis* [second player] *boira* [third player] *le vin* [fourth player] *nouveau* [fifth player]). All of the Surrealists, starting with André Breton himself, were mad about the game and played it endlessly. Among the surprising sentences obtained, Breton cited:

> Day and night, the entirely black light lays the suspension, powerless to do good.
>
> The anemic little girl makes the encaustic mannequins blush
>
> The rue Mouffetard, trembling with love, amuses the chimera that fires on us.[2]

From the beginning, the results were so poetic and amusing that, before long, a visual variant of the game came into being. Instead of a sentence, a figure was constructed by two or more players. Each participant folded over the sheet of paper, hiding almost all of what was already drawn; to guarantee the final image's continuity, the ends of some lines were left showing. Today, the figures produced in this way have lost none of their eloquence or humor. The most inventive examples were not always those created by the finest participating artists, such as Joan Miró, Man Ray, and Tanguy.

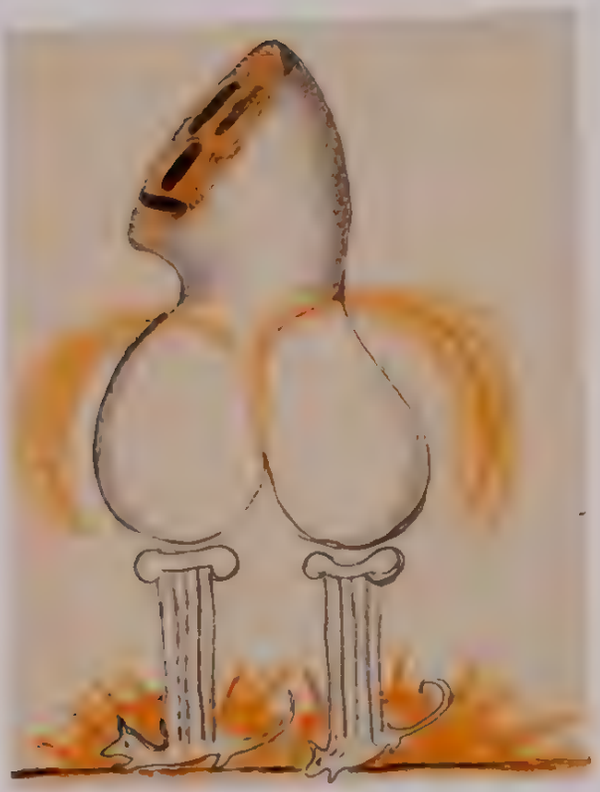
One of the best series, dating from the early 1930s, was instead produced by the poets Breton, Paul Eluard, and Tristan Tzara in collaboration with their wives and mistresses; doubtless at the suggestion of Valentine Hugo, this series's elegant figures were drawn with colored soft pencil on black paper Most exquisite corpses are less refined, and the crudity and awkwardness of individual contributions make them all the more piquant.

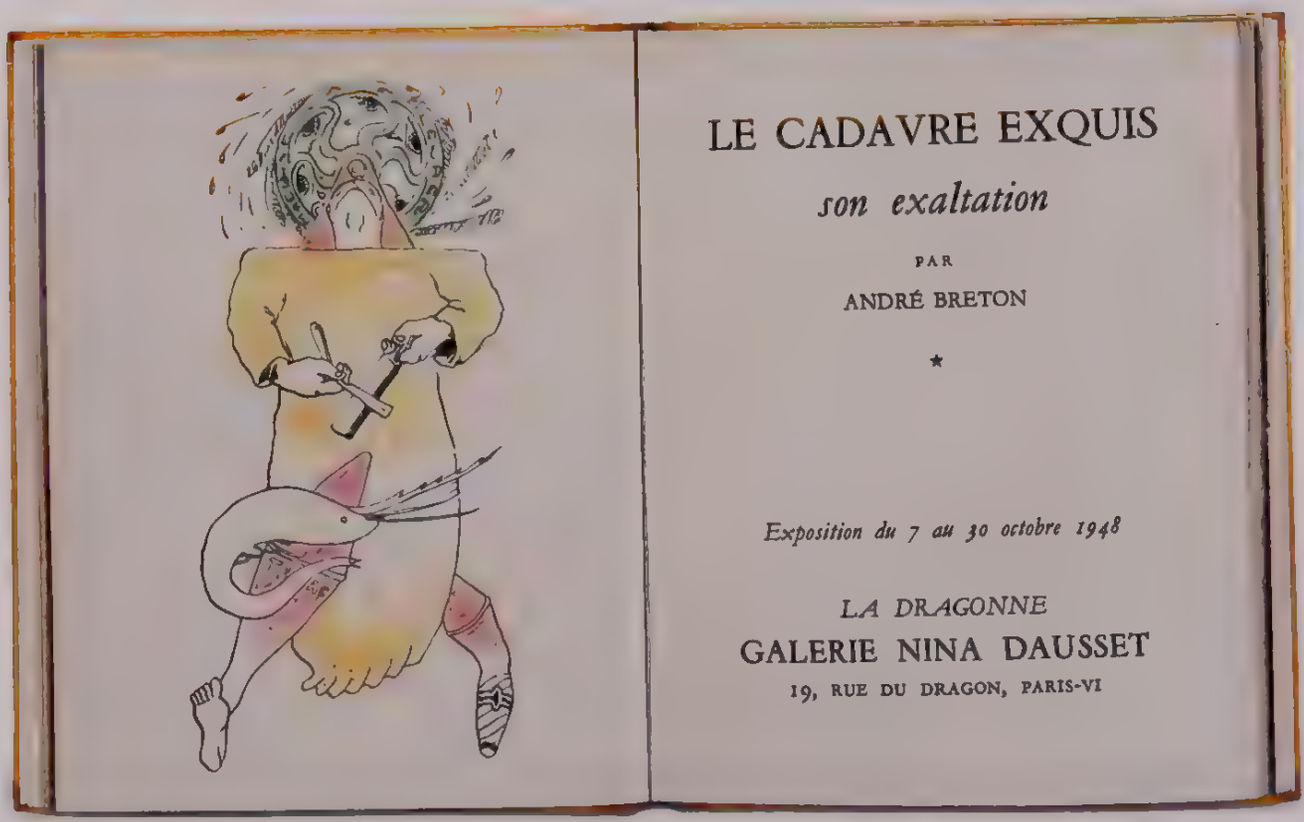
It should be noted that, during the fall of 1940 and winter of 1940–41, when several Surrealists were in Marseilles awaiting possible departures to the United States or Mexico,[3] they composed "collective drawings" that seemed to disavow the exquisite corpse drawings.[4] We do not know the exact procedure that was used (whether, for example, each participant could see what had already been drawn). In any case, each artist drew separately, filling an allotted rectangle. The results do not exhibit any kind of communication between the artists: Wifredo Lam drew a Lam, Jacques Hérold a Hérold, Domínguez a Domínguez, and so on. This is proof that the lyrical and humorous continuity that always appeared in exquisite corpses only surfaced because the players worked within the same overall frame and intended to create a single figure. One need only recreate the original circumstances of the game's first players gathered at 54 rue du Château to obtain results, whether written or drawn, that are just as lyrical and hilarious as theirs.

Translated, from the French, by John Goodman and Molly Stevens

1 Paul Eluard, *Donner à voir* (Paris: Gallimard, 1939), p 165
2. André Breton, "Le Cadavre exquis, son exaltation" (1948), in Breton, *Le Surréalisme et la peinture* (Paris: Gallimard, 1928; 1965), p. 289
3. Marshal Pétain's Vichy regime, which had just appeared on the ruins of the Third Republic, adopted the slogan Work-Family-Party, which was in marked contrast to the Surrealists slogan Liberty-Love-Poetry Because of this inhospitable climate, many Surrealists sought to leave France as quickly as possible, and their departures were made possible by the Emergency Rescue Committee run by an American, Varian Fry. Pétain's government would soon collaborate closely with the Nazis, even adding its own anti-Semitism
4. Another example of this method should be mentioned: a collective drawing made by Max Ernst, Dorothea Tanning, Man Ray, and Juliet Browner on the day of their double wedding ceremony in 1948 (see cat. no. 428) Each drew a distinct composition

520. André Breton, Marcel Noll, Jacques Prévert, and Benjamin Péret *Untitled*, ca. 1927
Collage, sight 24.9 x 17.2 cm





521 Jindřich Heisler, Benjamin Péret, and André Breton *Untitled*, ca 1948 Colored pencil on paper, mounted on page in a copy of *Le Ca... exqui...* by André Breton, exh. cat. (Paris: La Dragonne, 1948), 13 x 10 cm. Shown with pages from the book

522 Man Ray, Max Morise, André Breton, and Yves Tanguy *Untitled*, ca 1927 Pencil, colored pencil, and ink on paper, sight 29 ... 17.2 cm

BLEEDING MACHINE

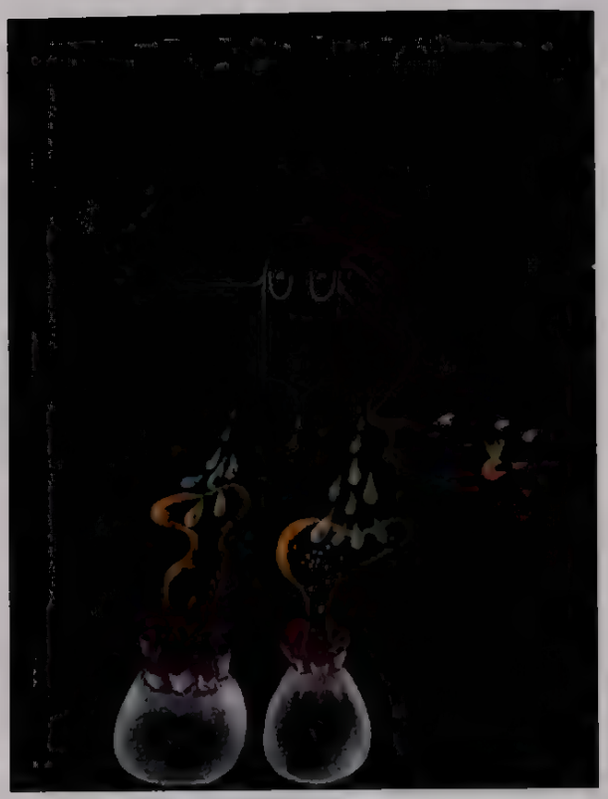
523 Valentine Hugo and André Breton *Untitled*, ca 1930 Colored pencil on paper sight 30 6 x 22 6 cm

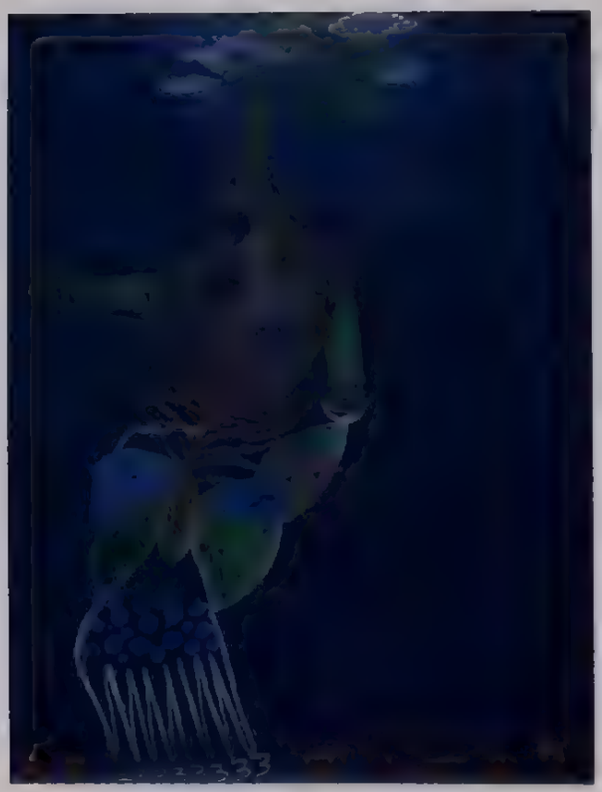
524 Paul Eluard, Valentine Hugo, and André Breton *Untitled*, ca. 1930 Colored pencil on paper, sight [illegible]

525. Paul Eluard, André Breton, and Valentine Hugo *Untitled*, ca. 1930. Colored pencil on paper, sight 31 3 x 22 8 cm

526 Valentine Hugo, Paul Eluard, André Breton, and Nusch Eluard *Untitled*, ca 1930 Colored pencil on paper, sight [illegible]

527 Valentine Hugo, André Breton, Greta Knutson, Tristan Tzara, and unknown artist *Untitled*, ca 1930
Pencil on paper, sight 23 4 x 30 2 cm





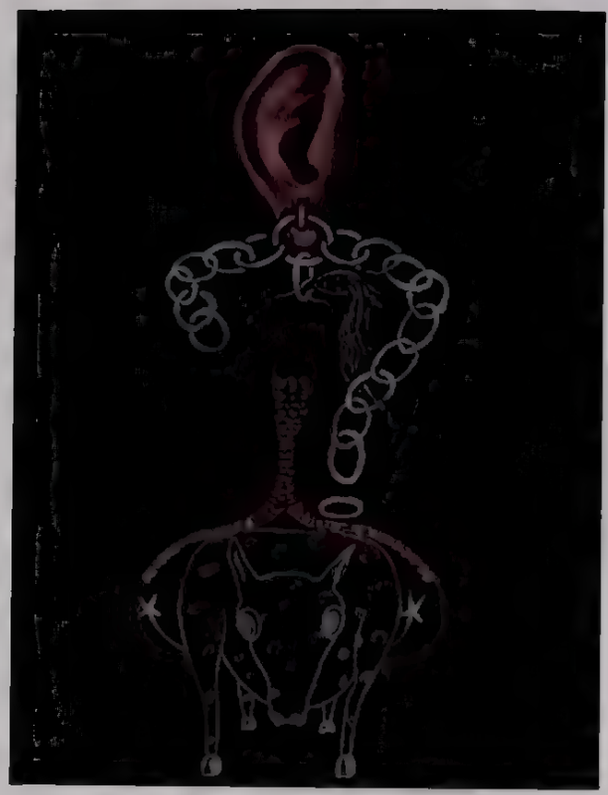
528. André Breton, Nusch Eluard, Paul Eluard, Tristan Tzara, and Valentine Hugo *Untitled*, ca. 1930
Colored pencil on paper, sight. 30.7 x 22.4 cm

529 Tristan Tzara, Greta Knutson, André Breton, and Valentine Hugo *Untitled*, ca. 1930 Colored pencil on paper, sight 1 x 23 cm

530 Valentine Hugo, André Breton, Nusch Eluard, and Paul Eluard *Untitled*, ca. 1930 Colored pencil on paper, sight 31.8 x 23.5 cm

531. Unknown artists *Untitled*, ca. 1930. Colored pencil on paper, sight 3 x 23.3 cm

532. André Breton, Valentine Hugo, and Nusch Eluard *Untitled*, ca. 1930. Colored pencil on paper, sight: 30.5 x 22.9 cm



533 André Breton, Paul Eluard, and Valentine Hugo *Untitled*, ca 1930 Colored pencil on paper, sight 30 6 x 22 7 cm

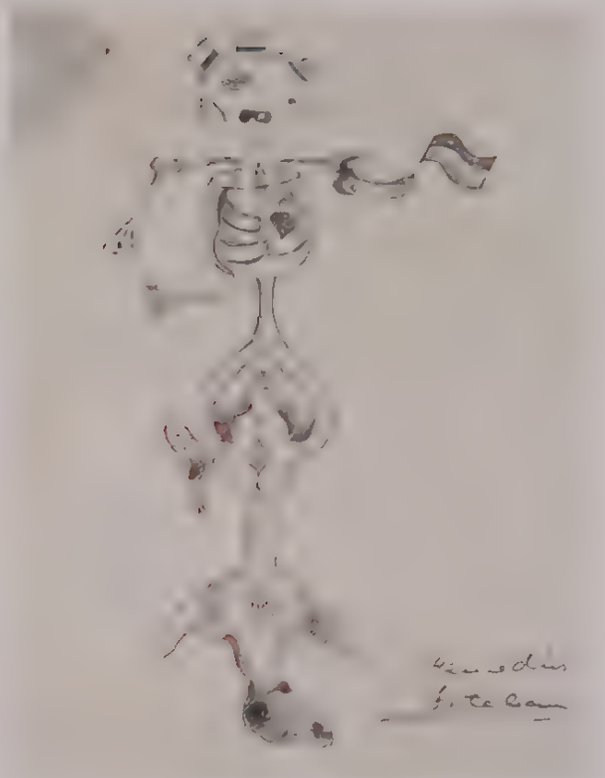
534 Valentine Hugo, unknown artist, and André Breton *Untitled*, ca 1930 Colored pencil on paper, sight [illegible]

535 Valentine Hugo, André Breton, Paul Eluard, and Nusch Eluard *Untitled* ca 1930 Colored pencil on paper, sight 31 9 x 23 8 cm

536 Salvador Dalí, Valentine Hugo, Paul Eluard, and Gala Eluard *Untitled*, ca 1930 Pencil and ink on paper, sight 26 5 x 18 cm

537 Yves Tanguy, Paul Eluard, Valentine Hugo, and André Breton *Untitled*, ca 1932 Ink on paper, sight 30 3 x 22 9 cm

538 Attributed to André Breton, Valentine Hugo, Tristan Tzara, and Greta Knutson-Tzara *Untitled*, ca 1933
Colored pencil on paper, sight 31 x 23 8 cm

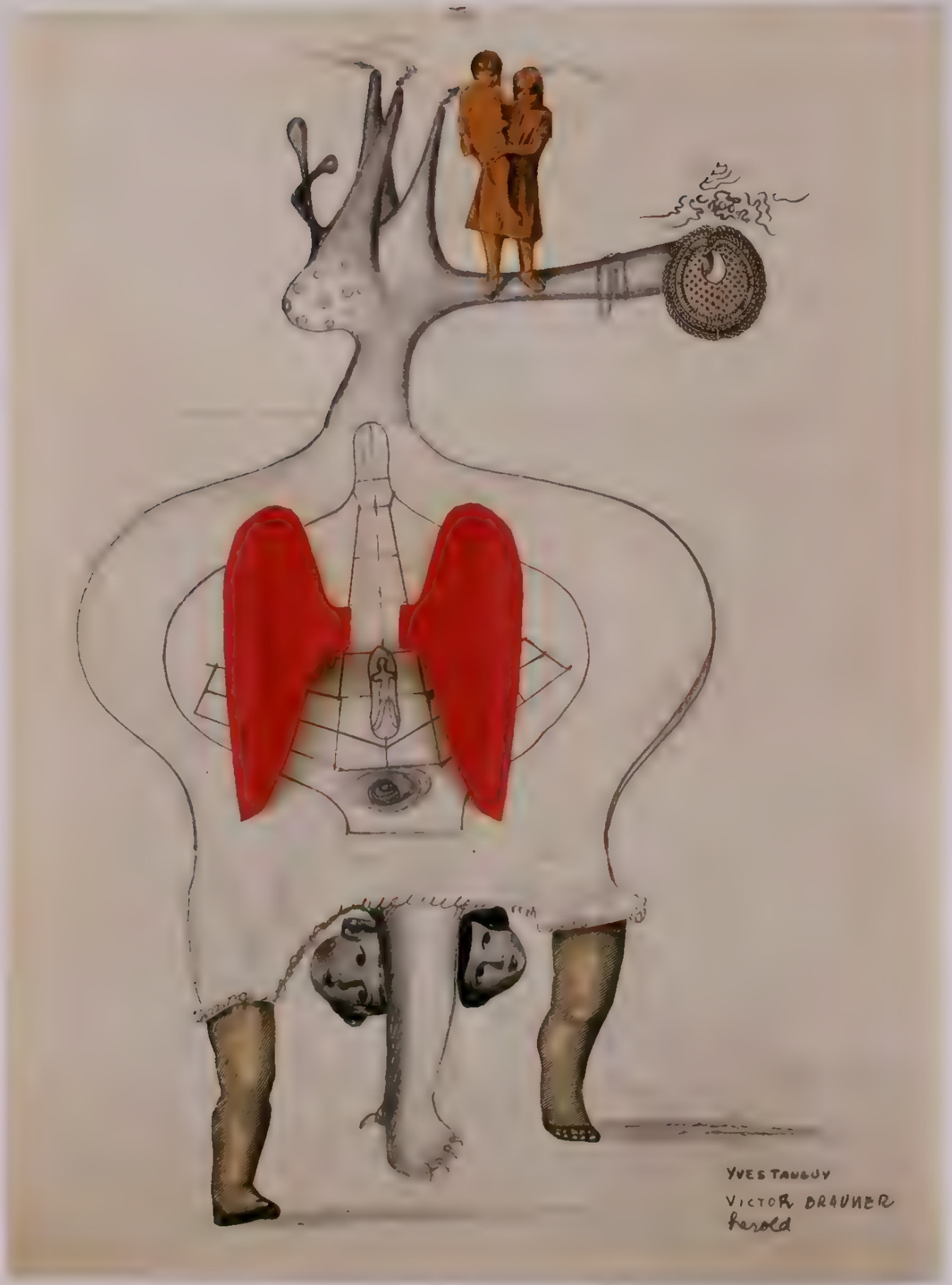


539. Oscar Domínguez and Georges Hugnet *Untitled*, 1937. Ink on paper, sight: 26.2 x 19 cm

540. André Breton, Yves Tanguy, Victor Brauner, and Jacques Hérold *Untitled*, 1934. Pencil on paper, sight [illegible] x 15.5 cm

541. Remedios and Esteban Francés *Untitled*, 1935. Pencil on paper, sight. 26 [illegible] x 19.9 cm

542 Oscar Domínguez, Yves Tanguy, Georges Hugnet, Germaine Hugnet, and Jeanette Tanguy *Untitled*, 1936
Pencil on paper, sight 26 5 x 19 8 cm



543 Yves Tanguy, Victor Brauner, and Jacques Hérold *Untitled* ca 1934 Pencil and collage on paper, sight 26 x 19 5 cm

544. Remedios, Oscar Domínguez, and Esteban Francés *Untitled*, July 1935. Collage, sight: 26 x 19.5 cm

545. Jacques Hérold, Victor Brauner, and Raoul Ubac *Untitled*, ca. 1938. Pencil on paper, sight: 37.3 x 25 cm

546 Violette Hérold, Victor Brauner, Raoul Ubac, and Jacques Hérold *Untitled*, October 15, 1938 Pencil on paper, sight 26.3 x 20.1 cm

547 Jacques Hérold, Raoul Ubac, Violette Hérold, and Victor Brauner *Untitled*, n d Pencil on paper, sight 25 x 20 cm

548. André Breton, Yves Tanguy, and Jeannette Tanguy *Untitled*, February 9, 1938. Collage, sight: 30.4 x 19.7 cm

Collage

by José Pierre

> Collage is the impoverished relation. For a long time to come its worth will continue to be denied. It passes for being reproducible at will. Everyone thinks himself capable of creating it. And if painters, through steady will, are able to perpetuate and to exacerbate this ill repute, perhaps they will manage to render that which is known as foolishness into the expression of reality and make their works such that they will no longer have any value, absolutely none at all, for those people who thought they had the right to decorate their walls with human thought, with living thought. —Louis Aragon

With only one exception, all the significant theoretical texts on Surrealist art were written by André Breton.[2] The exception is a text by Louis Aragon, who—on the occasion of an exhibition of collages at Galerie Goemans, Paris, in 1930—wrote a remarkable essay entitled *La Peinture au défi*. Aragon, starting with the Cubists' papiers collés (literally, "glued papers"), surveyed the various implications of collage in art and asserted that the spiritual and formal revolution of collage also affected literature. He indicated that this was evident in "what we incorrectly called Cubist poetry, which had nothing to do with Cubism but which was analogous to papiers collés in that it used ready-made[3] expressions as the lyrical element."[4] Aragon firmly defined two major types of collage:

> From these first collages [the papiers collés], come two distinct categories of work, one in which the affixed element is used for its shape, or more precisely to represent the object, the other in which it is included because of its material property. It is certain that the latter are scarcely more than pictorial pieces in which there is a struggle with the problem of color, in which everything comes back to enriching the palette, and sometimes to a critique of the palette, a caprice.[5] On the other hand, the former announce the collages to come in which what is expressed overrides the way in which it is expressed, in which the represented object plays the role of a word.[6]

He was above all steadfast in emphasizing the revolutionary value of collage. For him, collage challenged and, in the end, outdistanced traditional painting, because "accepting the principle of collage, the painters went, unaware, from white magic to black magic. It was too late to step back."[7]

In Dada, before Max Ernst came onto the scene, Jean Arp and Georges Ribemont-Dessaignes used collage to enrich or to critique the palette. With Marcel Duchamp, Man Ray, and Francis Picabia it was the aspect of critique, the "caprice," that prevailed, to the point of assuming something provocative or scandalous. Duchamp's readymades, such as the urinal entitled *Fountain* (1917), Man Ray's rayograms, the ghosts of ordinary objects; and Picabia's paintings composed of hairpins, straws, and toothpicks. Later, E. L. T. Mesens, in a manner similar to Kurt Schwitters, would bring together cutout letters and bus or subway tickets.

Several Surrealists contrasted or tried to reconcile the properties of collage with those of painting. With all his incredible skill, Joan Miró in particular enjoyed pasting postcards onto his drawings and paintings. Hans Bellmer used collage as a humorous counterpoint to his wild drawings. Salvador Dalí complicated the game, leaving viewers unsure about whether they are confronting an actual collage or not. He rendered, in trompe l'oeil, fake collages that seem more real than real ones. Bona also managed to blur the lines, for example, by machine sewing "painting-collages" that involve

no brush strokes. Enrico Baj was even more systematic; all of his work was influenced by collage and assemblage, to the point that when a piece was created entirely with paint on paint, the collage illusion remained intact. He used irresistible humor to portray a complete world of fashionable ladies and comical servicemen from the past and present, in either pure collage, pure painting, collage-painting, or painting-collage. Breton himself did not produce a great number of collages strictly speaking, but the collage spirit is no less present in his poem-objects, in which the poetic writing subtly interacts with the pasted, two- and three-dimensional objects.

Other collage artists—and there are many—paid tribute more or less directly to Ernst's collages. (There are even cases of veritable imitation, as with Max Bucaille or, more recently, Ludwig Zeller.) In their collages, the poets Breton, Paul Eluard, Jacques Prévert, and Karel Teige stuck close to the example provided by Ernst. However, this did not stop Prévert and Teige from developing collages that betray the same sensibility and convictions as their writings and which may be, in the final analysis, even more indicative of the true character and profound concerns of these poets. In his work, Prévert retained a humor that was both jovial and excessive, accentuated by the often thunderous use of color. Teige, on the other hand, showed a timid temperament, melancholic, wildly haunted by an obsession with the female body. Eroticism was also the key to collages by Georges Hugnet and Jindřich Štyrský. In Hugnet's work—which is lighter, craftier, more mischievous—desire does not exclude delight. In Štyrský's work, the erotic is dark and intoxicating, bordering on the fantastic.

With Toyen, collage was placed completely at the service of the fantastic; perhaps this was a way for her to escape from the disturbing apparitions and hazy uncertainties of her hallucinatory paintings. In her collages, the spirits present themselves as more plausible, more palpable, more accessible. Having a strong penchant for life's clarity and laughter's cascades, Aube Elléouët also sought the fantastic, without neglecting the plastic. This was also the case with Joseph Cornell, who seemed to relate to dreams and an enchanted world even more in his collages than in his box constructions, which are generally more meditative and serious. Thanks to Cornell's collages, the sumptuous path leading to the marvelous was discovered again.

Translated, from the French, by John Goodman and Molly Stevens

1. Louis Aragon, *La Peinture au défi* (1930), in Aragon, *Les Collages* (Paris: Hermann, 1965), p. 57
2. Most of these texts by André Breton are collected in the definitive and supplemented edition of his 1928 book *Le Surréalisme et la peinture* (Paris: Gallimard, 1965). In 1936, Max Ernst published an excellent analysis of his own process, in his *Au-delà de la peinture*, the title of which is reminiscent of Aragon's; however, it only addressed Ernst's own collages.
3. With regard to Pablo Picasso's papiers collés, Tristan Tzara wrote in 1935 that they were like "proverb" in painting. Whether proverb or commonplace, it is clear that Tzara, like Aragon, was thinking of a literary equivalent to Marcel Duchamp's readymades.
4. Aragon, *La Peinture au défi*, p. 47.
5. It is amusing to note that, forty years later, in his monumental *Henri Matisse: Roman* (1971), Aragon openly celebrated Matisse's paper cutouts, the perfect examples of those "pictorial pieces in which there is a struggle with the problem of color" and nothing more.
6. Aragon, *La Peinture au défi*, p. 44.
7. Ibid., p. 47.

Max Ernst: Collage and Permutation

by Werner Spies

Reviewing Max Ernst's oeuvre, one senses a pervading skepticism with regard to the traditional means of art. His search for methods beyond the techniques of drawing and painting was not alone in shaping the look of his work; his skeptical questioning itself came to form a large part of its content. Even in the earliest works, done in Cologne, Ernst already began to deliberately avoid the empty canvas or white sheet of paper, turning instead to documents and printed matter found outside the studio.[1] The underlying principle of his approach was collage, which from 1919 he employed in numerous variants.[2]

Yet the resulting combinations and permutations of existing visual elements by no means show that everything was compatible with everything else. The works have a considered, reflected look, dispensing entirely with improvisation. The selection Ernst made from the plethora of visual matter found mostly in popular publications of the nineteenth century was careful. In processing it, he gave precedence to a certain type of material and subjected it to a structuring that lent the result a recognizable, personal style. This "censoring" of an existing visual realm, to borrow a term from Sigmund Freud's *The Interpretation of Dreams*, took place within a formally and iconographically defined framework.

We are confronted by the intriguing fact that here, for the first time in art history, an artist's work was consciously dependent on existing depictions, and lent as much weight to combinations of these as to free invention. The way in which the found material was employed led to the formation of a unique and unprecedented conception of style; this was what was new about Ernst's early works. Generally speaking, the printed matter to which Ernst had recourse was beyond the pale of aesthetics. It possessed no intrinsically aesthetic character, being—in both origin and function—informative matter.[3]

It is important to stress that most of the illustrations used in the collages were taken from publications that by that time were long outmoded.[4] They were wood engravings, made by a technique that had lost currency as a reproduction medium by the end of the nineteenth century. It had been replaced by autotype, a method increasingly used to reproduce not original drawings but photographic matter, whose halftones, produced by carbon pigments, supplanted the hand-cut graphic hatchings and crosshatchings of wood engraving. The "painterly" autotype process, with its gradual tonal transitions, was ill suited for purposes of collage, since the contouring of separate elements of the image and thus the ease of cutting them out were no longer ensured. Yet this was exactly the point of the exercise: to paste the various graphic patterns of cutout elements together in such a way as to create the illusion of an intact depiction, while simultaneously exploiting the interference of the juxtaposed linear patterns to produce a fascinating, as it were, magnetic force field.[5] The extent to which Ernst was aware of this need for anachronistic visual material is shown by a letter in which he expressly requested Tristan Tzara to send him "old department store catalogues & fashion magazines, old illustrations, etc." from Paris.[6]

From his selection of illustrations and motifs, Ernst then composed new imagery. This was done in a way so technically accomplished that the viewer might think the resulting pictures were entirely homogeneous originals. Yet in no case was the artist concerned with the effect or character

of original collage. As a rule, his compositions of wood engravings served merely as pasteups for reproduction by printing.

Books began to play a role in Ernst's activity at an early date, and book illustration became a key concern. We owe some of the most marvelous books of the twentieth century to this artist: the collage volumes and novels *Répétitions* (1922), *Les Malheurs des immortels* (1922), *La Femme 100 têtes* (1929), *Rêve d'une petite fille qui voulut entrer au Carmel* (1930), *Une Semaine de bonté* (1934), *La Dame ovale* (1939), and *A l'interieur de la vue* (1947), as well as such illustrated books as *Mr. Knife and Miss Fork* (1931), *La Brebis galante* (1949), *Sept microbes vus à travers un tempérament* (1953), and *Maximiliana* (1964).

Ernst had commercial line etchings made from the collages and impressions taken from the printing blocks. The process of reproduction served to obscure the collage technique by which the images had been made. The overlaps between the elements and the various hues of the original papers were rendered invisible in the final, printed version. Printing engendered the overall impression Ernst sought, concealing the joints that might have given a clue to the process of making.[7] Since the original collages for the plates used to print the collage novels were largely inaccessible, readers could not determine with any certainty how much the artist's hand was involved. Herein lies the fundamental difference from Cubist papiers collés or the collaged works of Jean Arp or Kurt Schwitters The Cubists, Schwitters, and the Berlin Dadaists pasted pieces of paper into their works in a way that left the pieces recognizable. They played with the character and charm of different materials and invited the viewer to perceive the physical, and iconographic, diversity introduced into the image by the collage technique. Ernst would not begin to make the physical process of collage work visible until the early 1930s, in the series of large-format *Loplop* collages.[8]

What was new in his case from the very beginning was the care he devoted to processing and integrating existing imagery. Solely by juxtaposing and combining alien elements, he produced works that bore the inimitable stamp of his personal hand. Two things were salient in this regard. First, Ernst selected visual material of a consistent nature, that is, material that originated largely from a certain period and was produced by a certain technique. Second, he devised an alogical and poetic language that was recognizably original. In creating his imagery, Ernst was not concerned simply with jumbling disparate things into an abstruse or provocative mixture. The depictions that took shape under his hand reflected definite pictorial intentions. Ernst's brilliant achievement lies in having articulated a syntax and a poetics that can be seen to run through all of his works, no matter how seemingly diverse. Every choice he made reflects both a formal conception and a desire to create a new, unprecedented visual poetry.

The fascination exerted on us by the collages is often the result of minuscule alterations in a banal, matter-of-fact world, shifts that suddenly tear off the veil of habitual perception and causal thinking. This effect is only augmented by Ernst's reliance on visual material that, by the time he used it, was aesthetically as good as nonexistent. Collage opened incredible potentials for Ernst, in terms both of composition and content.

The first to recognize the significance of his innovative and provocative imagery was André Breton. He and Paul Eluard convinced Ernst to move to Paris in the early 1920s. In 1921, on the occasion of Ernst's first show there—a show dominated by collages—Breton published one of the first texts he ever wrote on visual art. After noting that all human effort was incapable of producing a single new element of reality, Breton concluded that artists must limit themselves to creating variations on the disposition of existing elements and realities. This statement would later, in *Manifeste du surréalisme* (1924), be bolstered by references to Edgar Allan Poe, Raymondus Lullus, and to the mathematics of combination and permutation. It had been Poe who, in a note to "Literature in New York," had averred that poetry could nowhere reach a degree capable of adding new realities to existing ones. Here, at an early date, creative activity was already clearly understood as a process of combining available imagery.

Ernst's activity in the field of wood-engraving collages culminated in the late 1920s. He produced hundreds of them within the space of only a few years. *La Femme 100 têtes* and the following collage novels were much more complex than the earlier collage-based publications. This complexity was due largely to the sheer quantity of the depictions, and the concomitant difficulty of perceiving any consistent, underlying conception. Instead of individual scenes, surprising grotesques or inventions, the viewer-reader was confronted with sequences of pictures that added up to a manifold and multifarious narrative structure. In the foregoing small volumes, the radius of interpretation had been limited by the accompanying texts, or by recourse to a bestiary that ensured the maintenance of visual unity from image to image.

In the collage novels, by contrast, there appeared for the first time depictions whose effect derived from the employment of anecdotal, illustrative material. More than half of the pictures in *La Femme 100 têtes* relied on illustrations from serialized novels. In *Rêve d'une petite fille qui voulut entrer au Carmel*, this ratio would remain about the same. For *Une Semaine de bonté*, on the other hand, narrative illustrations would be used almost exclusively for the backgrounds of the collages. With these collage novels, Ernst made a contribution to Surrealist art on a par with the seminal books of literary Surrealism.

When *La Femme 100 têtes* appeared in 1929, it immediately established a new type of narrative structure, an alogical, disjointed sequence of image and text designed to provoke and irritate the viewer-reader. In a certain sense, the continuum of image and text can be seen to derive from the illustrated popular novels of the nineteenth century. In countless examples of the genre, the interpaginated illustrations are accompanied by captions that, rather than defining a depiction with a fixed title, couple it with a quotation from the novel, which leaves it indeterminate. Breton referred to this analogy in his foreword to *La Femme 100 têtes*: "It remained to examine these grid-covered pages, out of a thousand old books with all kinds of titles, of forgotten identity—by which I mean that they are no longer read. These illustrations, unlike the impossibly boring texts they refer to, represent for us a plethora of such disconcerting conjectures that they become precious in themselves, as is the meticulous reconstruction of a crime witnessed in a dream, without our being in the least concerned with the name or motives of the assassin."[9]

There is another structural trait of the collage novels that recalls their nineteenth-century serialized predecessors: the use of only one depiction per page, never two juxtaposed. The same holds for Ernst's later illustrated books, such as *La Maison de la peur* (1938), *La Dame ovale*, and *Paramyths* (1949). The collage books represented a significant contribution to the Surrealist debate on the novel genre. They should be viewed and understood against the background of the Surrealists' rejection of the novel, expressed by Breton back in 1924 in *Manifeste du surréalisme*. To Breton, there lurked behind the novel and the "flood of novels" a "realistic attitude influenced by positivism, from Thomas Aquinas to Anatole France." A psychological novel merely fulfilled readers' expectations, and thus, to Breton, represented a reprehensibly affirmative and logical exploitation of a theme. He rejected the "realistic attitude" for "bringing these ridiculous books about today." Breton's and the Surrealists' polemics against the novel took their cue from Paul Valéry's

By the time Ernst published his books, there existed various Surrealist texts that went beyond a rejection of narrative prose to experiment with new modalities of reportage. Adopting a form of statement that approximated the documentary or protocol, Louis Aragon, Breton, René Crevel, and Benjamin Péret created narrative structures shot through with caesuras, or interruptions. Though supposedly reflecting the character of actual experience, these texts were ever at risk of losing touch with

every trace of a consistent plot. In *Nadja* (1928), Breton attempted to suggest the documentary subjectivity at which he aimed, and which replaced a continuous, logical course of action by a diarylike report of his own reactions, through a combination of text and illustrations. The photographs introduced into the text served as visual evidence of the fascination expressed there. In his preface to the 1963 edition of *Nadja*, Breton subsequently referred to the role he expected this visual matter to play: "The lavish illustration with photos is intended to expunge all description, a description the emptiness of which was denounced in *Manifeste du surréalisme* " [10]

Hence, Ernst's return to collage at the end of the 1920s—this time to an obviously narrative form—can be understood in the context of the increasingly comprehensive narrative texts being written by his Surrealist friends, texts whose structure and dependence on visual documents that invited quotation, and therefore interpretative garbling, in turn evinced interesting and striking analogies to Ernst's early illustrative work of the Cologne period. But this parallel should not be stretched too far. The collage novels by no means merely transposed the imaginations of literary Surrealism into visual terms. They did not illustrate texts. Nor would this have been possible, since their dependence on existing visual matter precluded it.

What we see in the collage novels is the representation of an autonomous world, passages of which may show a correspondence with real motifs, but which on the whole proceeds from quite different premises. These premises reached back into the Dada years. The attitude to visual imagery exhibited by *Nadja* and the richly illustrated Surrealist journals (*La Révolution surréaliste*, *Variétes*, *Documents*, *Minotaure*) cannot be strictly equated with the intentions behind Ernst's work. In literary Surrealism, the play with the past, the discarded and strange, the detached point of view, took place within texts and with relation to the photographic documents accompanying them. The collage novels, by including entire illustrative scenes for the first time, gave much more direct expression to the means of depiction and the content conveyed. There is in fact a fundamental difference between the visual inventions of Max Ernst and the literary interpretation of visual documents on the part of Aragon, Georges Bataille, Breton, or Robert Desnos. The distance between the contemporary period and the depictions in nineteenth-century wood engravings—Ernst's source medium—is different from that between Aragon or Breton's own, experienced time and Eugène Atget's photographs or the objects they discovered at flea markets.

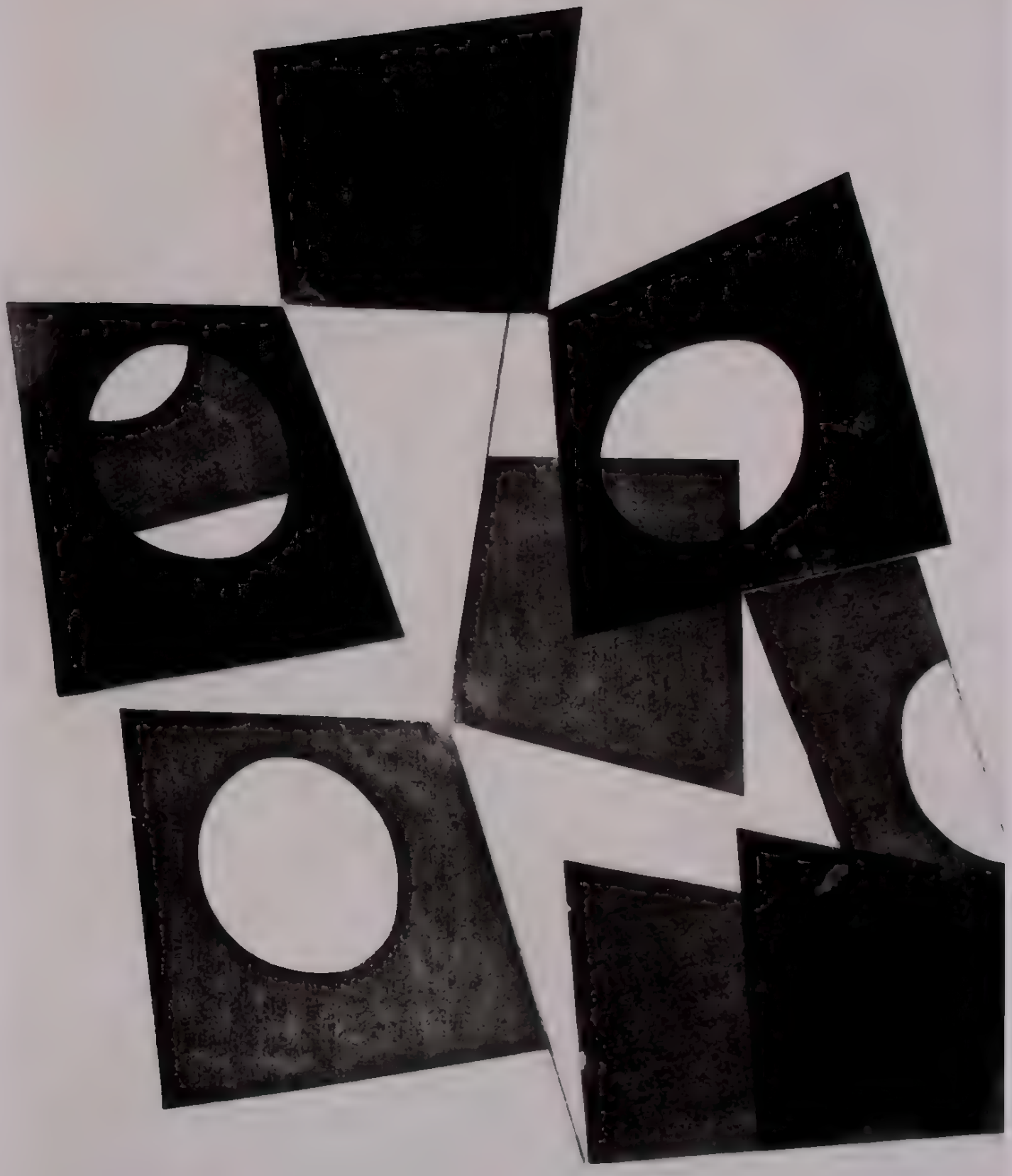
Une Semaine de bonté brought an unprecedented concentration of the phantasmagorical and dramatic. It was an illustrated novel without words, as if Ernst had set out to revive the magic of the silent film, which had just been superseded by the talkie. Its black images unroll before our eyes in a stupendous way. The book represents an attempt to introduce a visual order that toys with breaks in causality and psychological links between successive scenes. Under Ernst's hand emerged a theater of cruelty comparable to that of Antonin Artaud.

Translated, from the German, by John William Gabriel

1. On this topic, and for a detailed publication about Ernst and collage, see Werner Spies, *Max Ernst Collages The Invention of the Surrealist Universe*, trans. John William Gabriel (New York. Harry N. Abrams, 1991), in which many sources of Ernst's collages and paintings were systematically traced for the first time The search for such visual sources has since been continued by numerous authors
2. The variants Ernst employed included collages of impressions from commercial printer's plates, collages in drawing, wood-engraving collages, traced collages, and painted collages
3. It would seem important in this connection that in his search for material, Ernst evidently passed over reproductions of fine art. This apparently reflected a desire to reduce the recognizability of the source material as much as possible Any culturally anchored image would have been easily identifiable In the rare cases in which he employed artistic sources, Ernst altered them so radically as to almost entirely obscure their identity. A good example is his reworking of a Dürer engraving, discussed in Spies, *Max Ernst 1950–1970 The Return of La Belle Jardinière*, trans. Robert Allen (New York· Harry N Abrams, 1971), p. 126
4. These included such publications as F Reuleaux's *Buch der Erfindungen, La Nature, Le Magasin Pittoresque, Catéchisme Républicain*, Jules Marey's *Les Damnées de Paris*, and *Mémoires de Monsieur Claude*. Illustrated novels provided basic material for the collages of Ernst's *Une Semaine de bonté* (1934)
5. On the role of the graphic, handmade character of the source material, see Spies, *Max Ernst: Collages*, pp. 94–96 and 107–08
6 Ernst to Tzara, [October 1921], in ibid , p. 272
7. On this topic of concealing the working process, see ibid., pp. 68–69
8. See Spies, *Max Ernst: Loplop, The Artist in the Third Person* (New York: George Braziller, 1983)
9. André Breton, foreword to Max Ernst, *The Hundred Headless Woman (La Femme 100 têtes)*, trans. Dorothea Tanning (New York George Braziller, 1981), p. 8
10. Breton, "Avant-dire (dépêche retardée)," in *Nadja* (Paris, 1963), p. 6

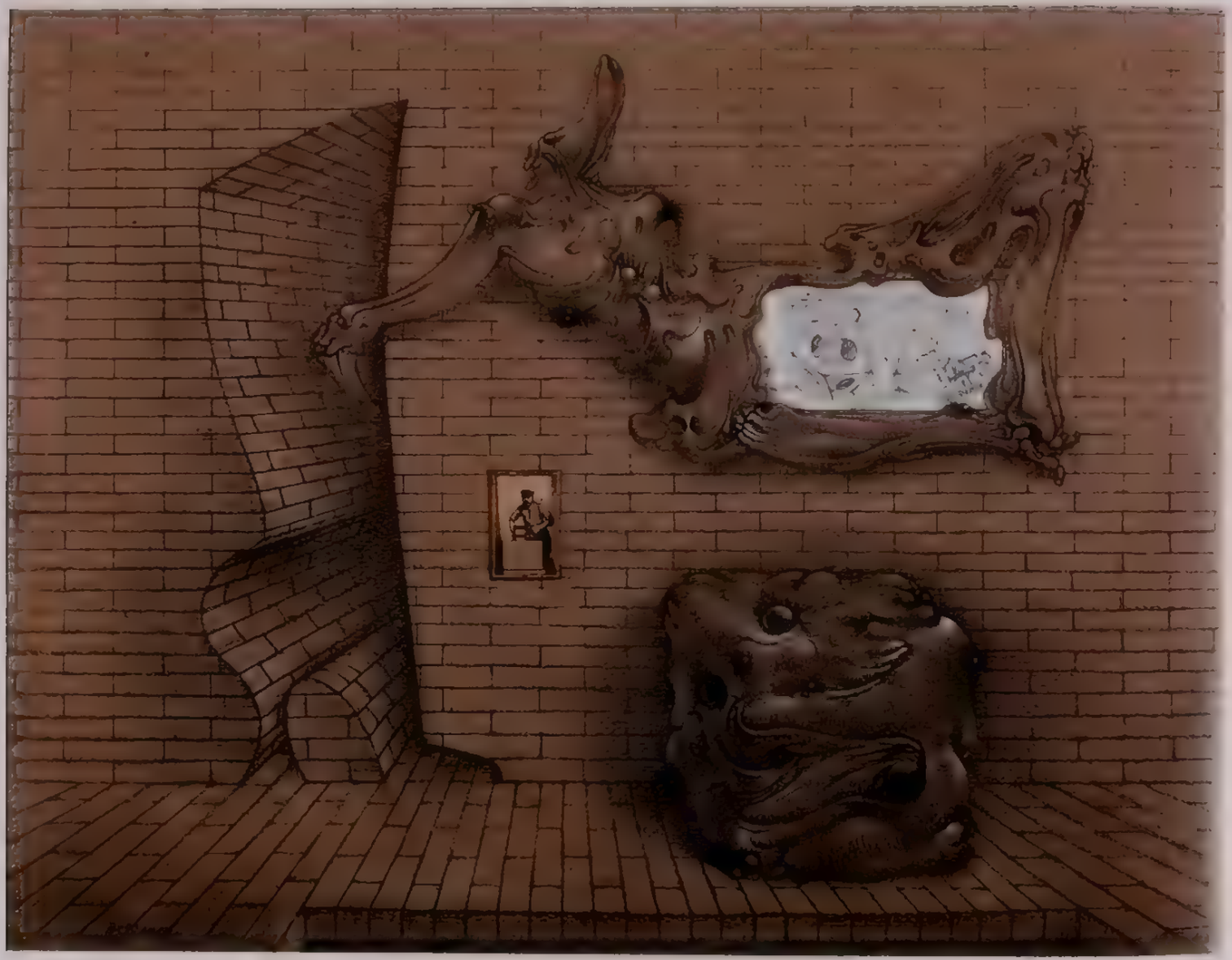
Jean Arp
Timothy Baum
Hans Bellmer
Bona
André Breton
Jacques Brunius
Janus Maria Brzeski
Joseph Cornell
Salvador Dalí
Aube Elléouët

549. **Jean Arp** Page in a copy of *Vers le blanc infini* by Arp (Paris: La Rose des Vents, 1960) 1960
Lithograph and collage, page 37.7 x 27.9 cm



550. Hans Bellmer *To the Rose (A la rose)*, 1938. Collage, sight: 21 x 15 cm

551. Hans Bellmer *You and I (for Margarete) (Du und Ich [pour Margarete])*, 1938 Collage, sight 21 x 15 cm

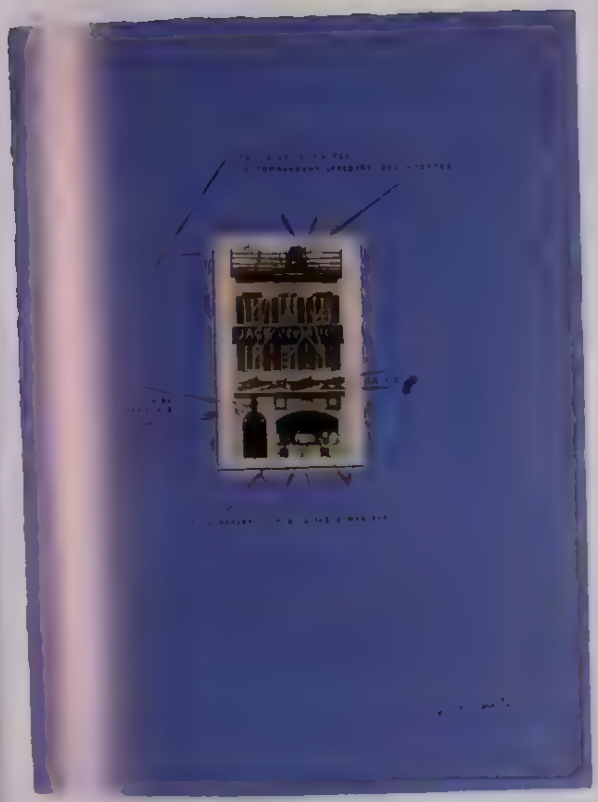


552. Hans Bellmer *Untitled*, 1943. Ink, pencil, gouache, and collage, 25 x 32.5 cm

553. Hans Bellmer and Max Ernst *Creations, Creatures of the Imagination* (*Créations, les créatures de l'imagination*), 1939. Pencil, gouache, and collage, 22 5 x 30.5 cm. Drawing by Bellmer; collage by Ernst.

554. Timothy Baum *America*, February 2, 1971. Typewritten text on photomechanical reproduction, 25.5 x 20 cm.

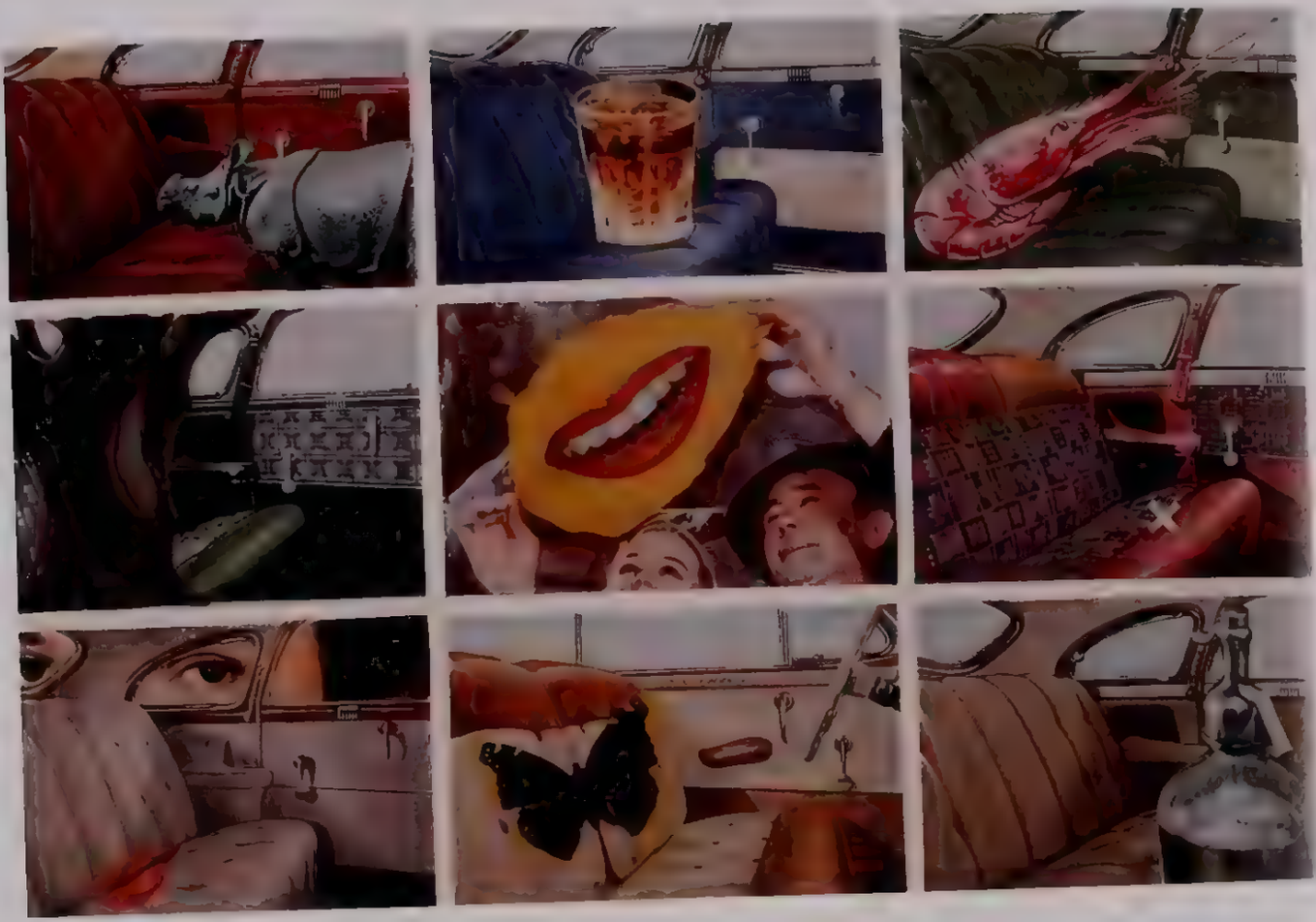
555. Bona *Bureaucracy* (*La Bureaucratie*), 1966 Assemblage 60 x 30 cm



556 André Breton *I Hailed Major Lefebvre Nearby (J'ai salue a six pas le commandant Lefebvre des Noettes)* 1942 From VVV ed Bernard Reis New York VVV 1942), a portfolio of drawings and prints by various artists Collage 45 7 x 35 6 cm

557 André Breton *Poem Object In Memory of Retz Desert (Poeme-objet En souvenir du desert de Retz)*, May 5, 1955 Poem-object 19 x 14 cm

558 André Breton *Poem Object The Language of Flowers (Poeme objet Le Langage des fleurs)*, n d Poem-object 8 9 x 14 cm



559 Jacques Brunius *Collage in Nine Episodes (Collage en neuf épisodes)*, 1942 Collage, 14 5 x 22 cm

560 Jacques Brunius *Untitled*, 1936 Collage, 11 x 25 cm

561 Jacques Brunius *Untitled*, ca 1936 Collage sight 55 x 41 7 cm

562 Janus Maria Brzeski *Coexistence (Wspolzycie)* 1930 From the series Sex Collage, 32.4 x 24.8 cm

563 Janus Maria Brzeski *Lesbos (I)* 1930 From the series Sex Collage, 32.4 x 21.8

564. Joseph Cornell *Untitled*, 1936–39 Collage, 28 x 22 cm

565. Joseph Cornell *Magister Studi*, 1966. Collage, 30.5 x 22.9 cm

566. Joseph Cornell *Goya Capricho*, ca. 1965. Collage, 29.4 x 21.9 cm

567 Joseph Cornell *Laundry Boy's Change*, ca 1964 Collage, in artist's frame, 38 7 x 31 cm

568 Joseph Cornell *The Winter Stream*, n.d. Oil on cardboard, in artist's frame, 29 x 22 cm

569. Joseph Cornell *Penny Arcade=Cupidon*, late 1950s. Collage, 33.5 x 26 cm

570 Joseph Cornell *A propos d'un passage de Plutarque* 1963–65 Collage 29.5 x 23.5 cm

571. Salvador Dalí *The Phenomenon of Ecstasy* (*Le Phénomène de l'extase*), 1933
Original art for an illustration in *Minotaure*, nos. 3–4 (December 14, 1933). Photomontage, 27 x 18.5 cm.

572 Aube Elléouët *The Sound of Water (Le Bruit de l'eau)*, 1983 Collage, 43 x 55 5 cm
573 Aube Elléouët *The Visitor (Le Visiteur)*, 1983 Collage, 49 x 43 cm

Max Ernst

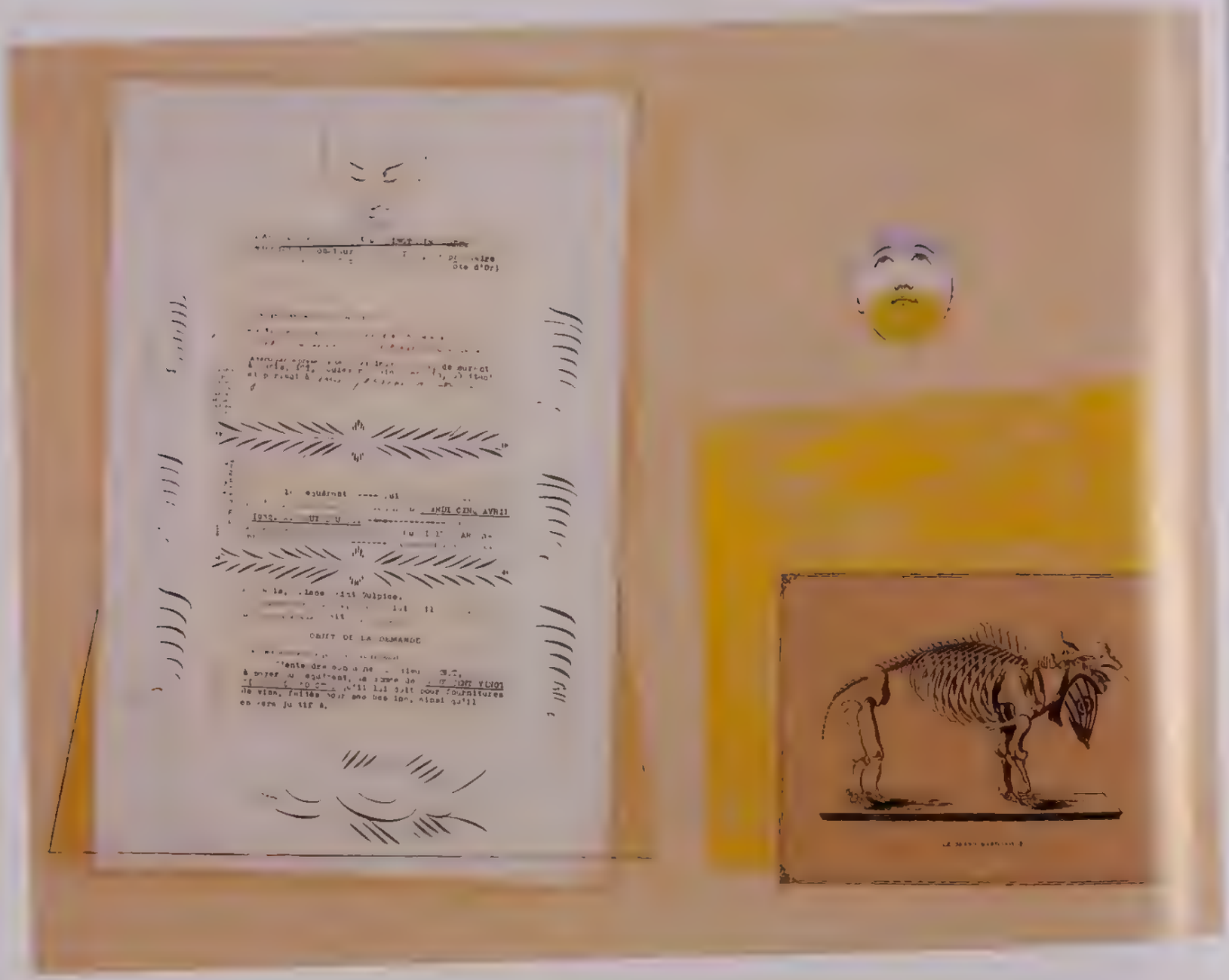
574 Max Ernst *Untitled*, 1921 Original art for frontispiece in *Repetitions* by Paul Eluard (Paris Au Sans Pareil, 1922) Collage 6 2 x 11 2 cm

575 1–5 Max Ernst Original art for illustrations in *A l'intérieur de la vue, 8 poèmes visibles* by Ernst and Paul Eluard (Paris Pierre Seghers, 1948), 1931 Collage, 21 5 x 14 3 cm each

LE SOLEIL VU
DE NEPTUNE
DE SATURNE
DE JUPITER
DE VENUS
DE MAXIMILIANA
DE FERONIA
DE LA TERRE
DE MARS

575.6–.10. **Max Ernst** Original art for illustrations in *A l'intérieur de la vue, 8 poèmes visibles* by Ernst and Paul Eluard (Paris: Pierre Seghers, 1948), 1931. Collage, 21.5 x 14.3 cm each

575.11–.15 Max Ernst Original art for illustrations in *A l'intérieur de la vue, 8 poèmes visibles* by Ernst and Paul Eluard (Paris: Pierre Seghers, 1948), 1931. Collage, 21.5 x 14.3 cm each



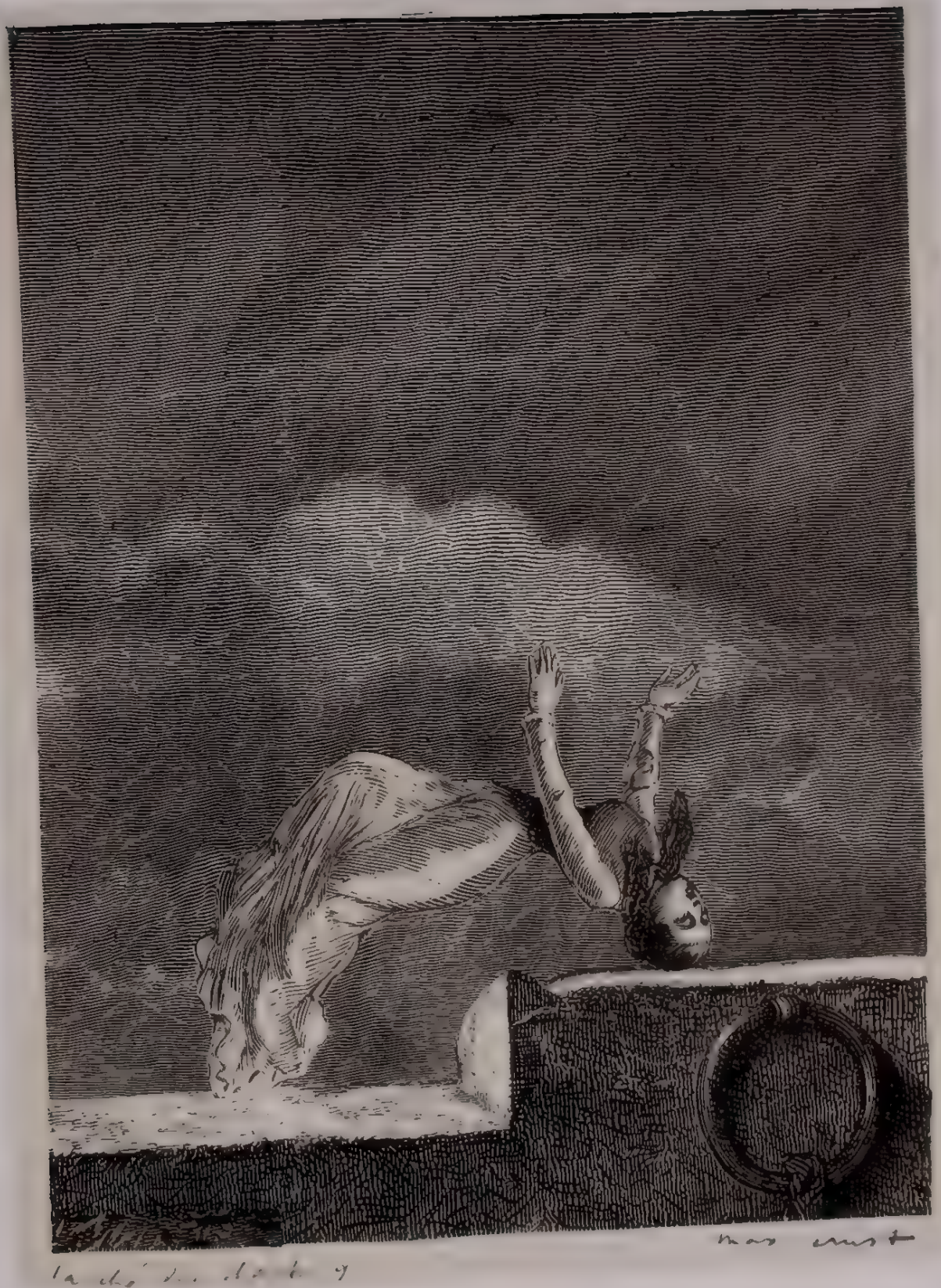
576 Max Ernst *The Great Mastodon, Loplop Introduces Paul Eluard (Le Grand Mastodonte, Loplop presente Paul Eluard)*, 1931–32
Watercolor, ink, and collage, 48 x 63 cm

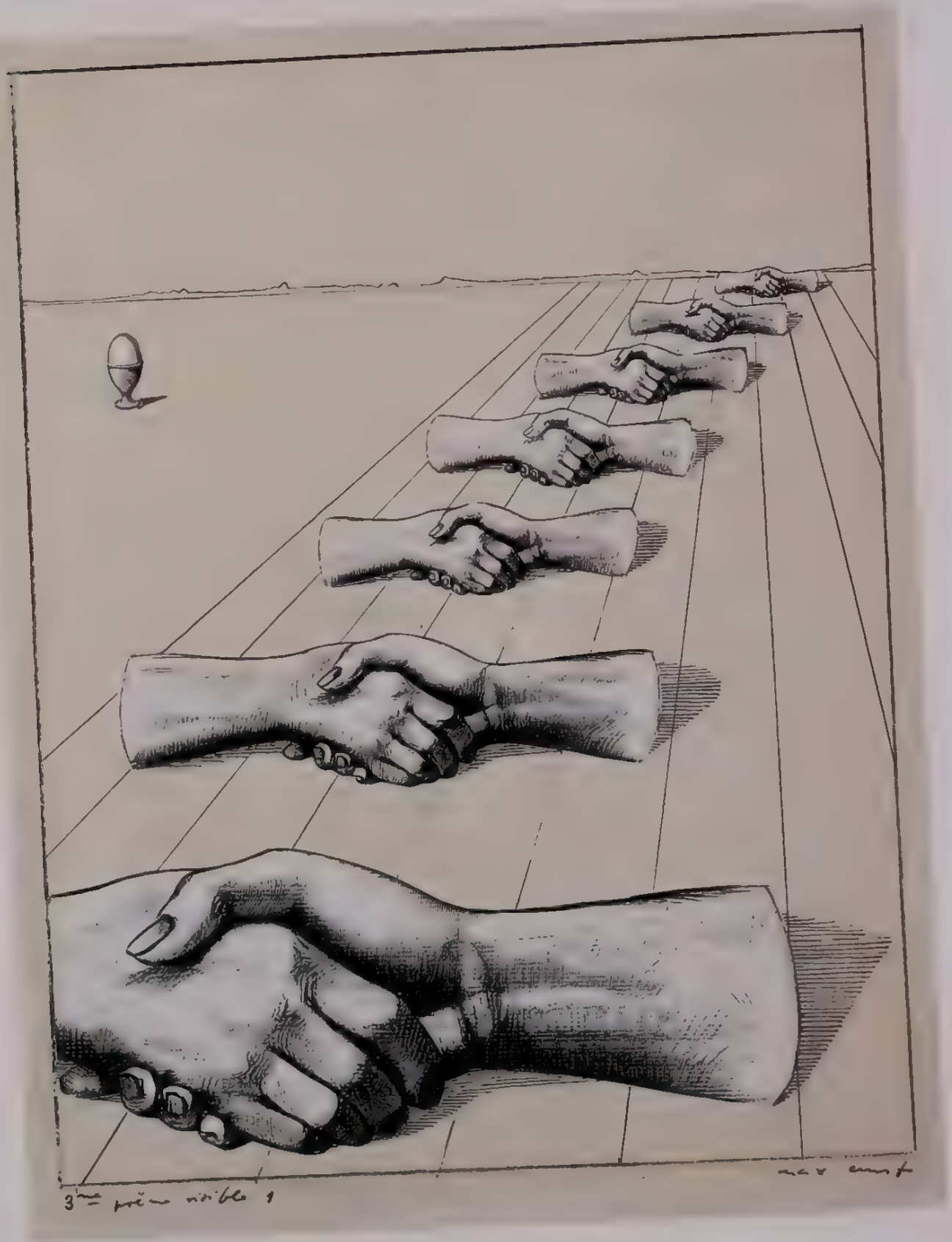
577. Max Ernst *Mr. Max Ernst Owes (M. Max Ernst doit)*, 1932 Gouache and collage, 52 x 37 cm

578.1–4 **Max Ernst** Original art for illustrations in *Une Semaine de bonte, ou Les Sept Eléments capitaux* by Ernst (Paris: Editions Jeanne Bucher, 1934), 1933. Collage, 31 x 23.6 cm each

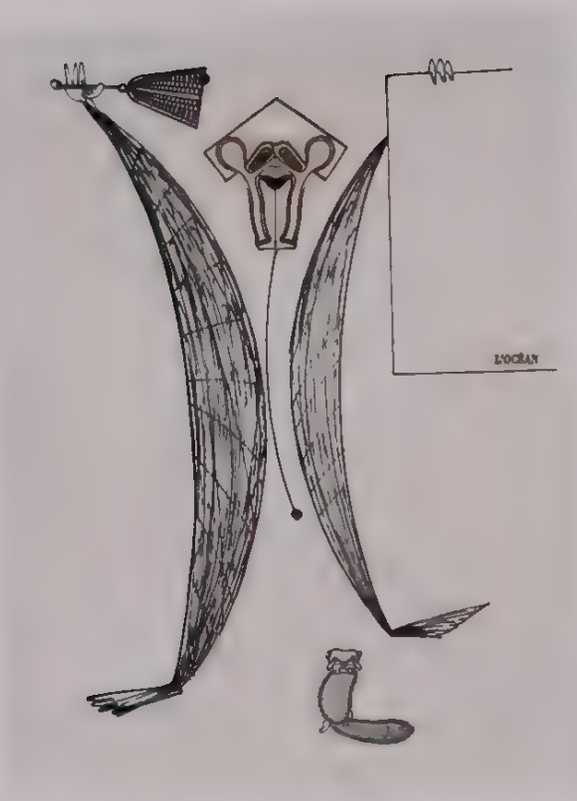
578 5–8 **Max Ernst** Original art for illustrations in *Une Semaine de bonté, ou Les Sept Eléments capitaux* by Ernst (Paris Editions Jeanne Bucher, 1934), 1933 Collage 31 x 23 6 cm each

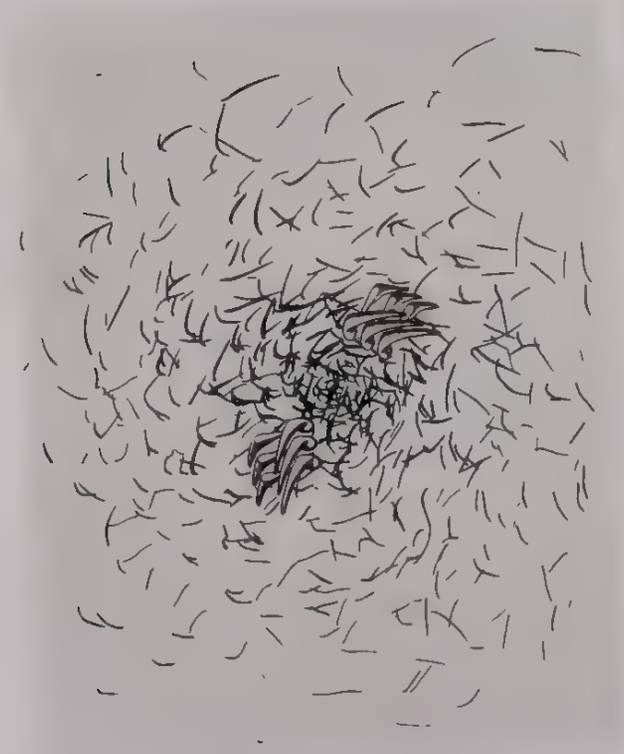
578.9–.12. **Max Ernst** Original art for illustrations in *Une Semaine de bonté, ou Les Sept Eléments capitaux* by Ernst (Paris Editions Jeanne Bucher, 1934) 1933 Collage, 31 x 23 6 cm each



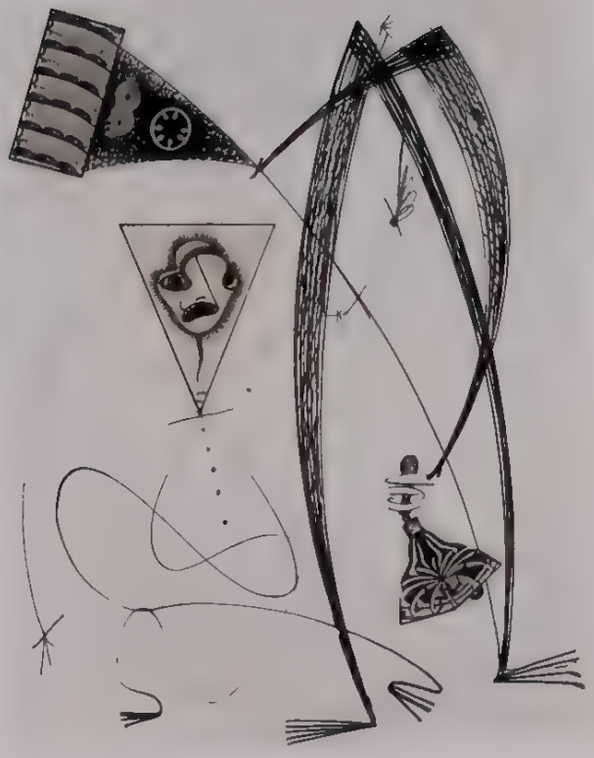


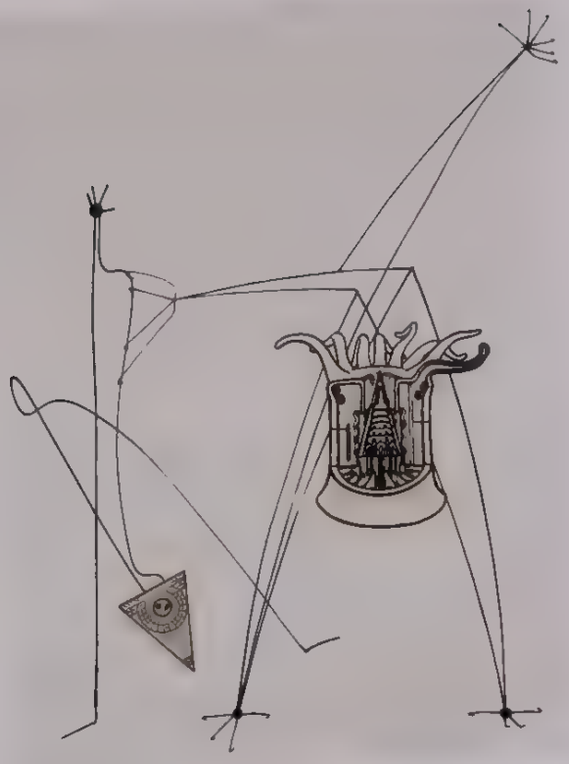
578 13–14 **Max Ernst** Original art for illustrations in *Une Semaine de bonté, ou Les Sept Eléments capitaux* by Ernst (Paris Editions Jeanne Bucher, 1934), 1933 Collage, 31 x 23 6 cm each



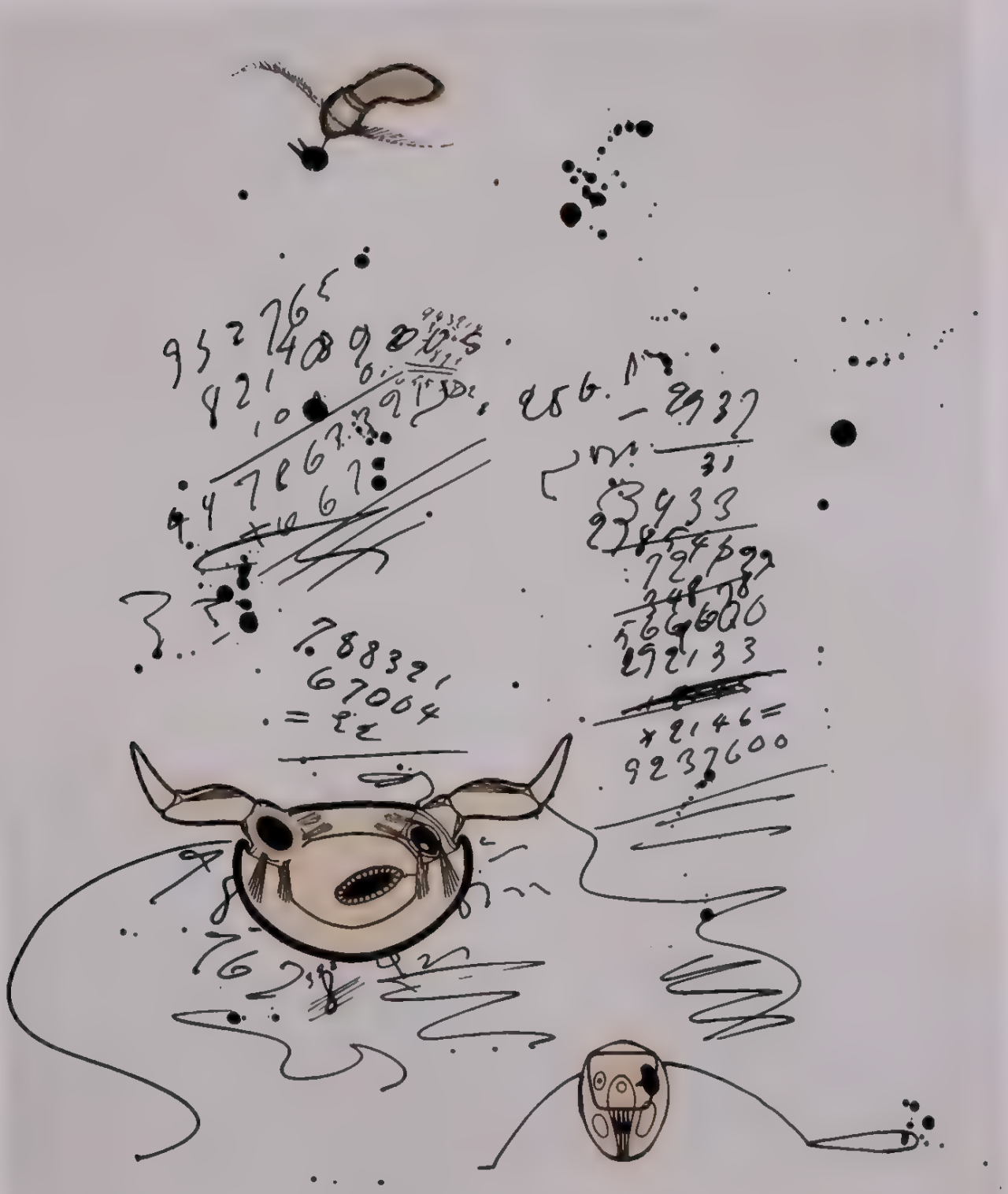


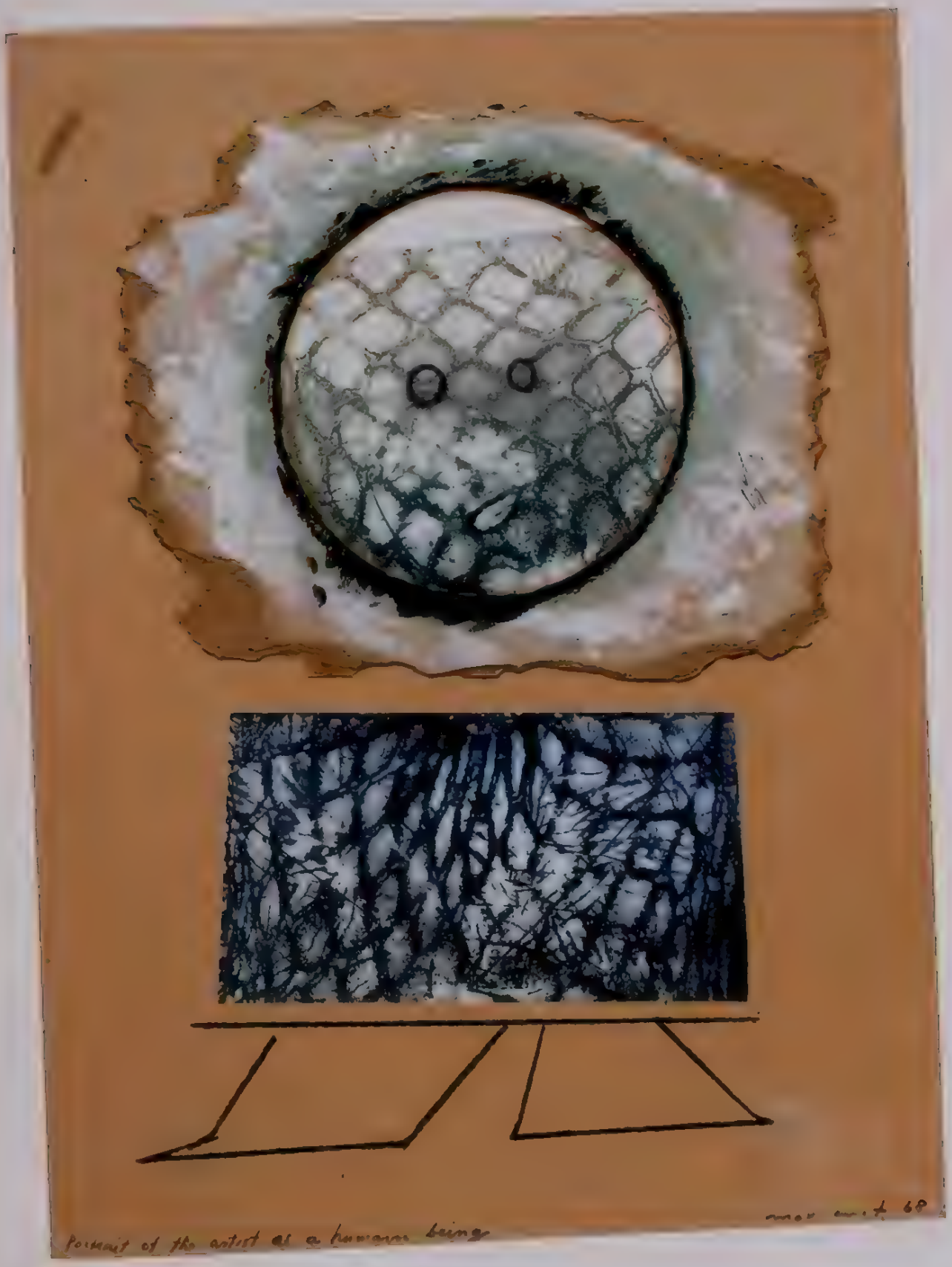
579.1–4. **Max Ernst** Original art for illustrations in *La Chasse au Snark* by Lewis Carroll (Paris: Aux Editions Premières, 1950), 1950. Ink and collage, 36.7 x 28.4 ea





579.5–.8. **Max Ernst** Original art for illustrations in *La Chasse au Snark* by Lewis Carroll (Paris: Aux Editions Premières, 1950), 1950. Ink and collage, 36.7 x 28.4 each





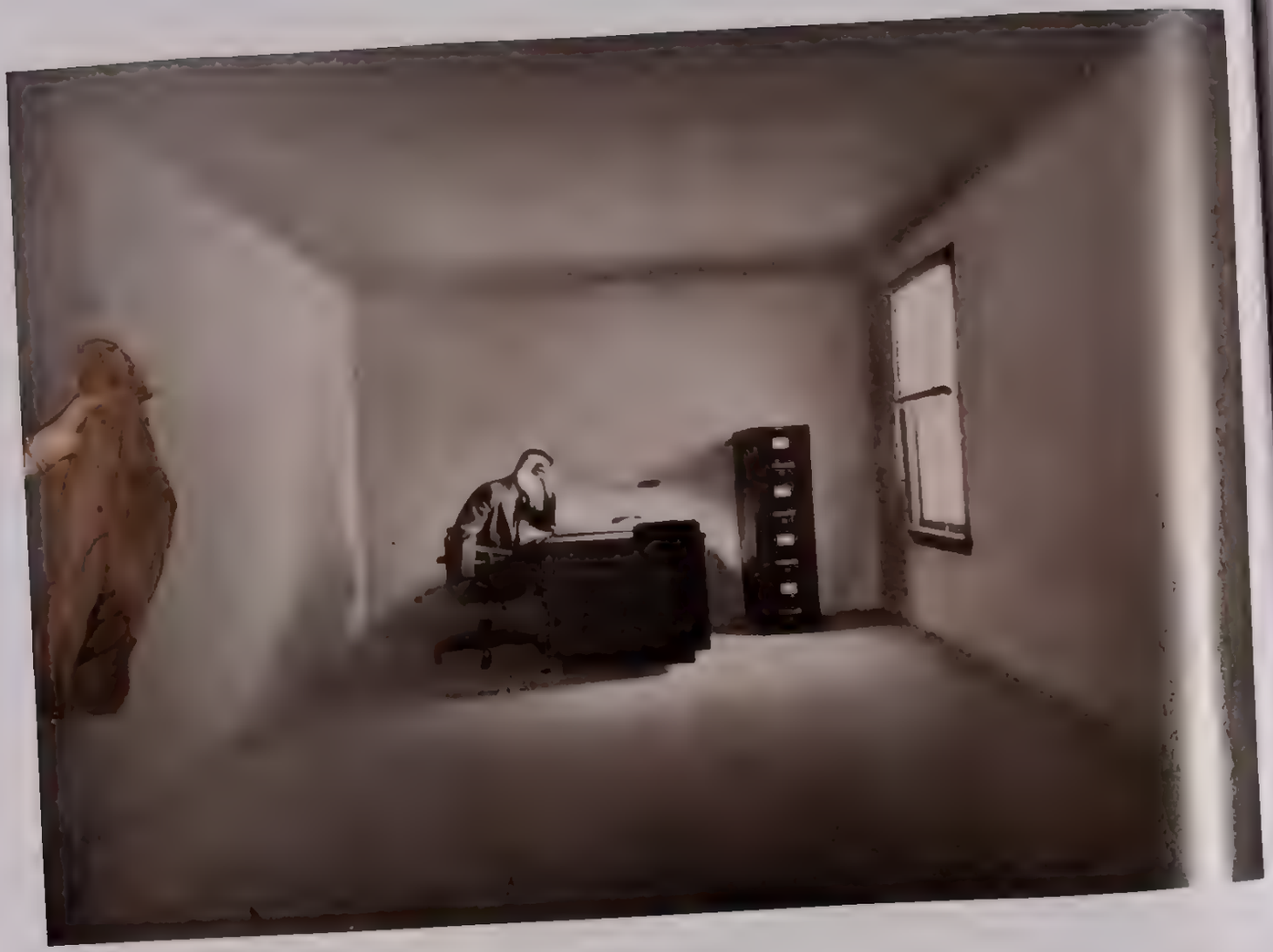
580 Max Ernst *Two People (Deux personnages)*, ca 1950–51 Pencil frottage, gouache decalcomania, pencil, and collage, 17 5 x 23 5 cm

581 Max Ernst Original art for poster for the exhibition *Le Surrealisme Sources-histoire-affinities* ,Paris Galerie Charpentier, 1964), 1964 Gouache and collage, 26 x 17 cm

582 Max Ernst *Portrait of the Artist as a Human Being*, 1968 Gouache, pencil, and collage, 38 x 29 cm

George Grosz
Georges Hugnet
Marcel Jean
Jean-Jacques Lebel
Georges Malkine
Man Ray
André Masson
E. L. T. Mesens
Joan Miró
Roger Parry
Roland Penrose
Jacques Prévert
André Racz
Georges Ribemont-Dessaignes
Jindřich Štyrský
Karel Teige
Toyen

583 George Grosz *Bride*, ca 1952–53 Collage 39 × 27 cm

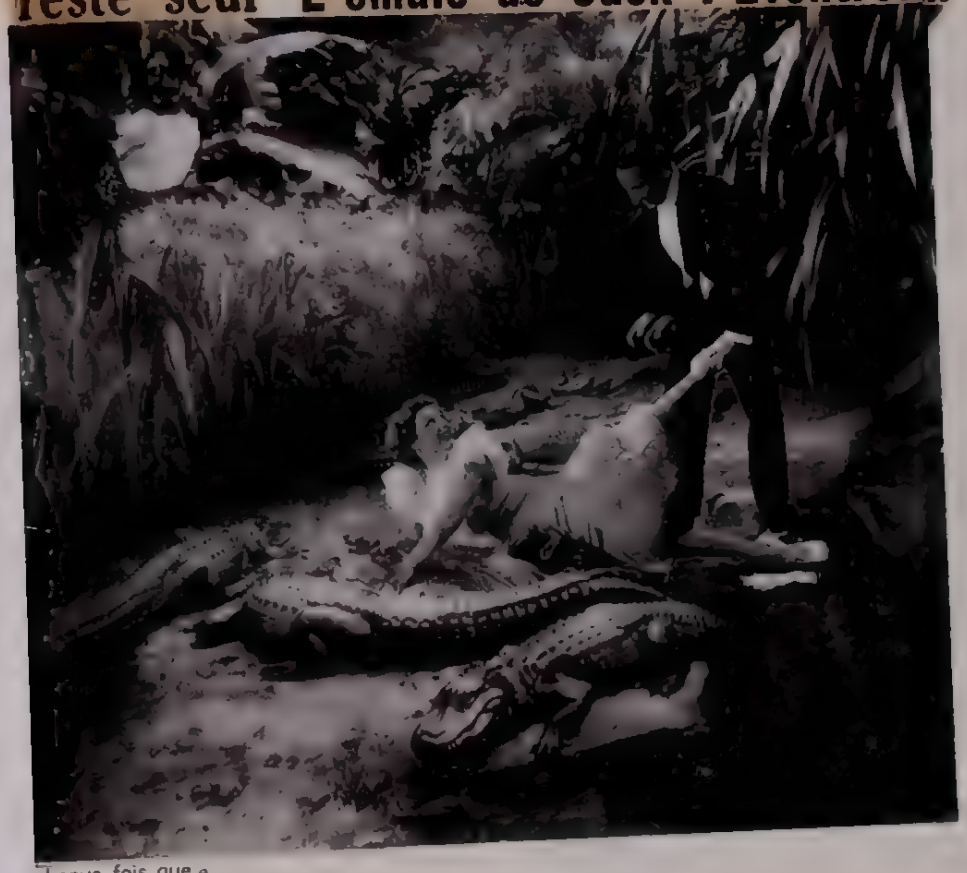


584. George Grosz *Executive Suite. The Office* ca 1952–53 Collage. 16 x 24 cm

UN LION

entouré des circonstances
les plus singulières

reste seul L'émule de Jack l'Eventreurr



chaque fois que.e
les corpnus

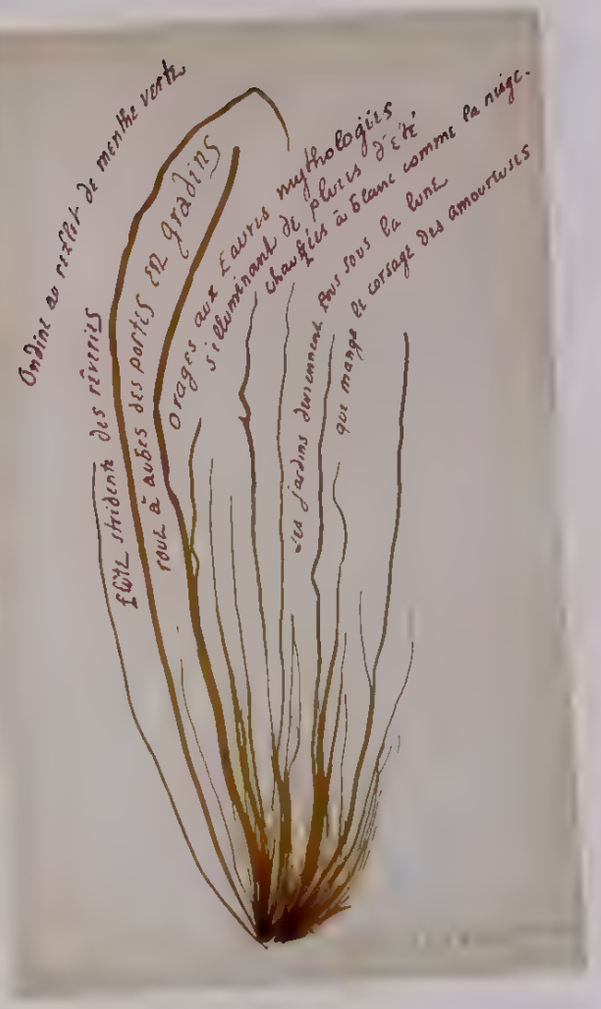
CRIS
de la soie

semblaient favoriser l'une ou l'autre

DES ROSES

Mai 1936 Ott.

585 Georges Hugnet *Untitled* May 1936 Collage on page in a copy of *La Septieme Face du de (Poemes-découpages)* by Hugnet (Paris Editions Jeanne Bucher, 1936), page 29 x 19 3 cm



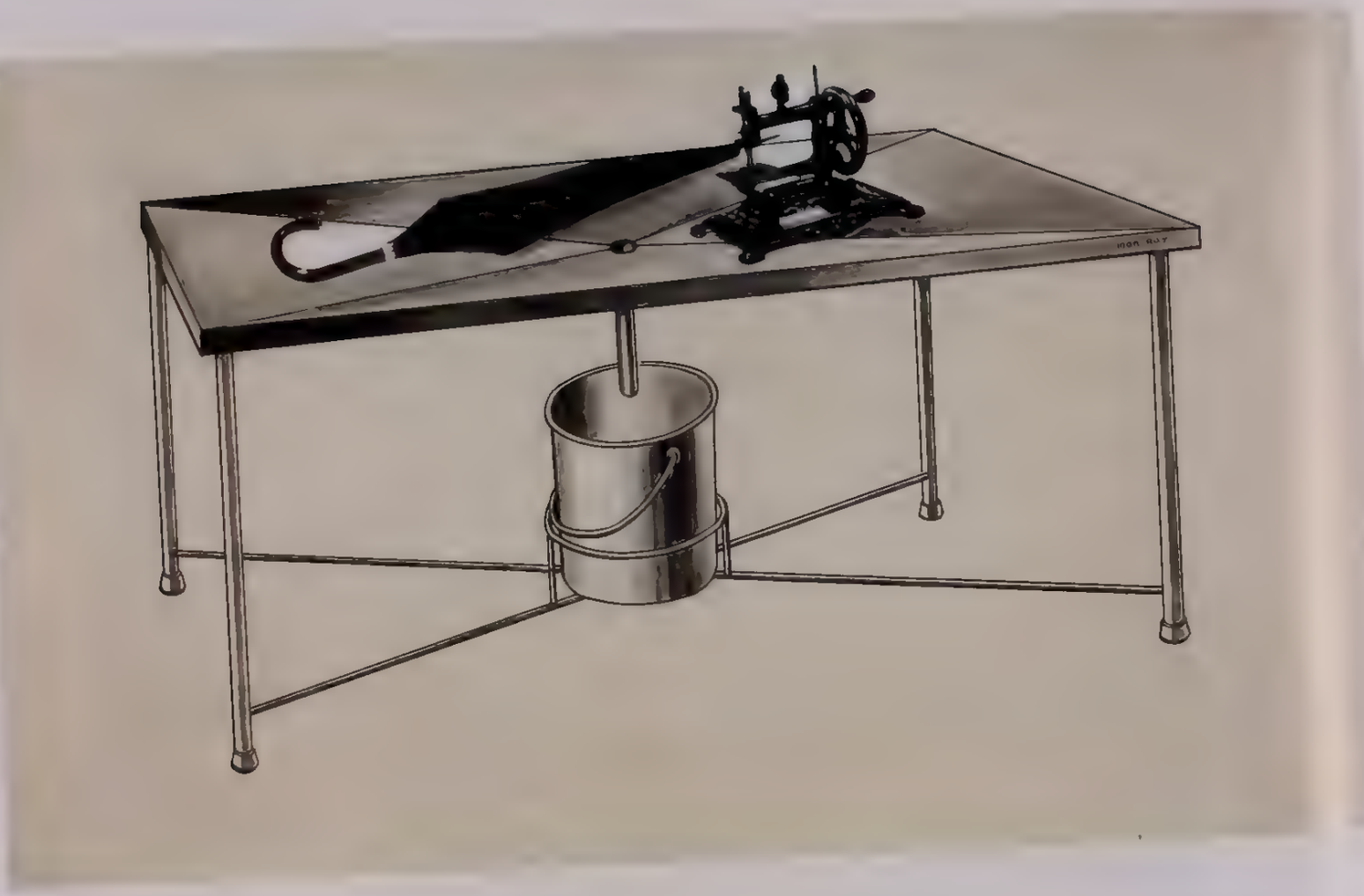
586 1–2 **Georges Hugnet** Pages from the illustrated manuscript *Oeillades ciselees en branche* (1930–32, unpublished) Pressed flora, page 23.9 × 14.7 cm

587 Georges Hugnet *Untitled*, 1936 Gouache decalcomania and collage, sight 23 x 38 cm

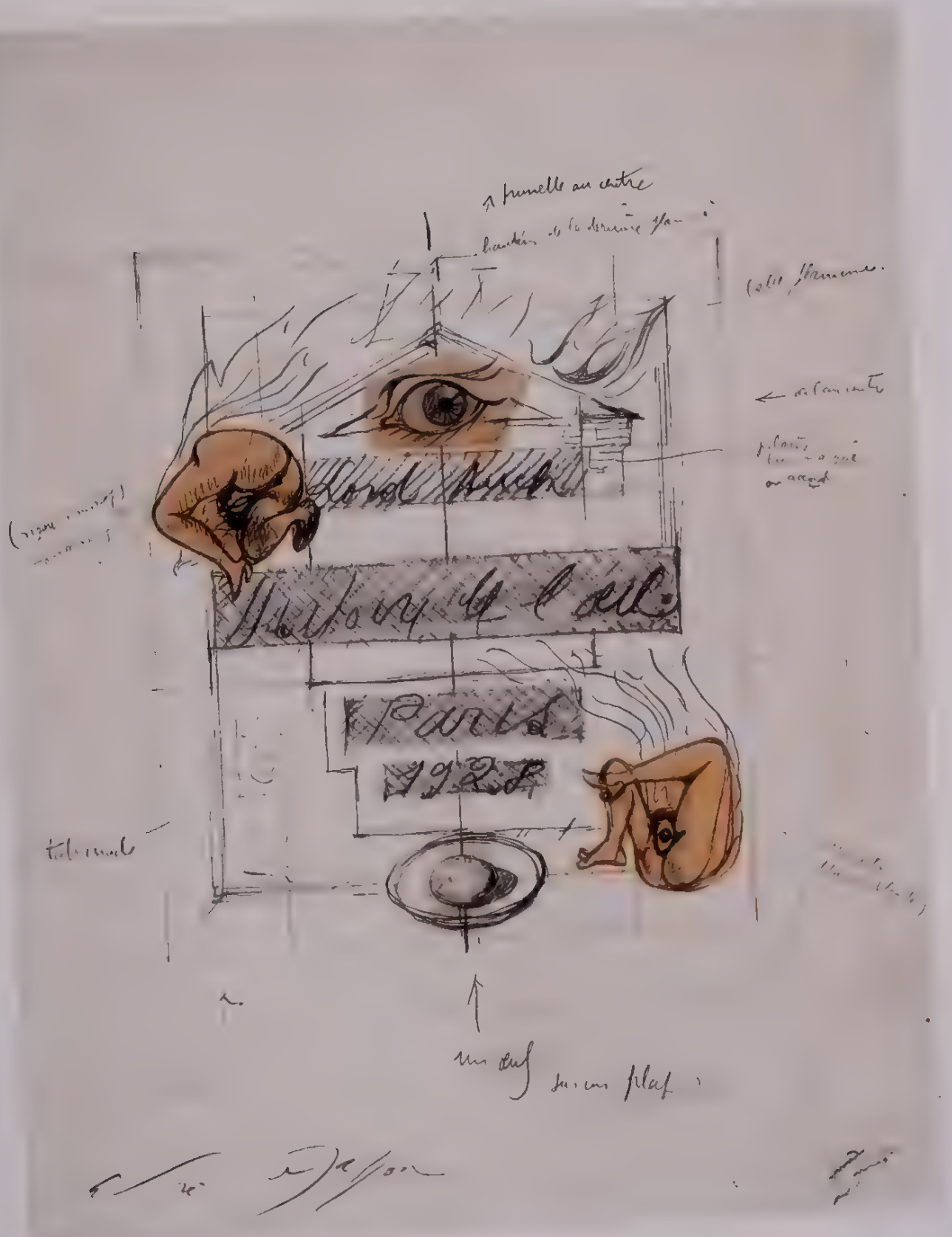
588 Marcel Jean *Paradoxical Dreamer (Rêveur paradoxal)*, 1991 Collage, sight 58 x 38 cm

589 Georges Malkine *Untitled*, 1933 Collage on page in a copy of *Chansons nouvelles* by Fernand Marc (Paris Edition Sagesse, 1933), page 20.9 x 15.6 cm

590 Jean-Jacques Lebel *Hallucination (Fragile Handle with Care)*, 1952 Collage 19 x 14 cm



591 Man Ray *Encounter between a Sewing Machine and an Umbrella on a Vivisection Table (Lautreamont)* (*Rencontre d'une machine a coudre et d'un parapluie sur une table de vivisection [Lautreamont]*), ca 1932–33 Collage, sight 27 4 x 47 5 cm

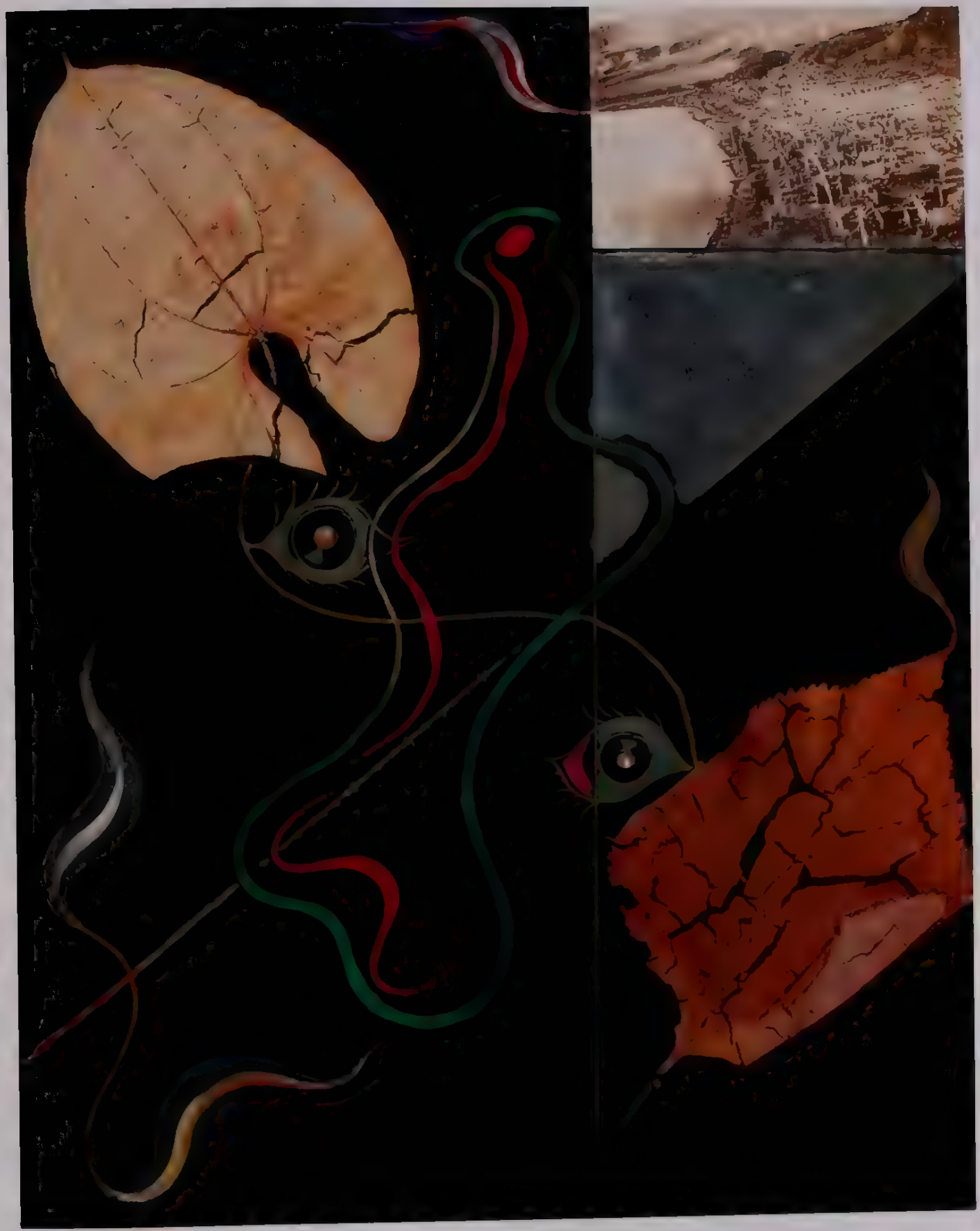


592 André Masson Collage for unpublished book cover, n d Pencil and collage, 31 5 x 24 cm

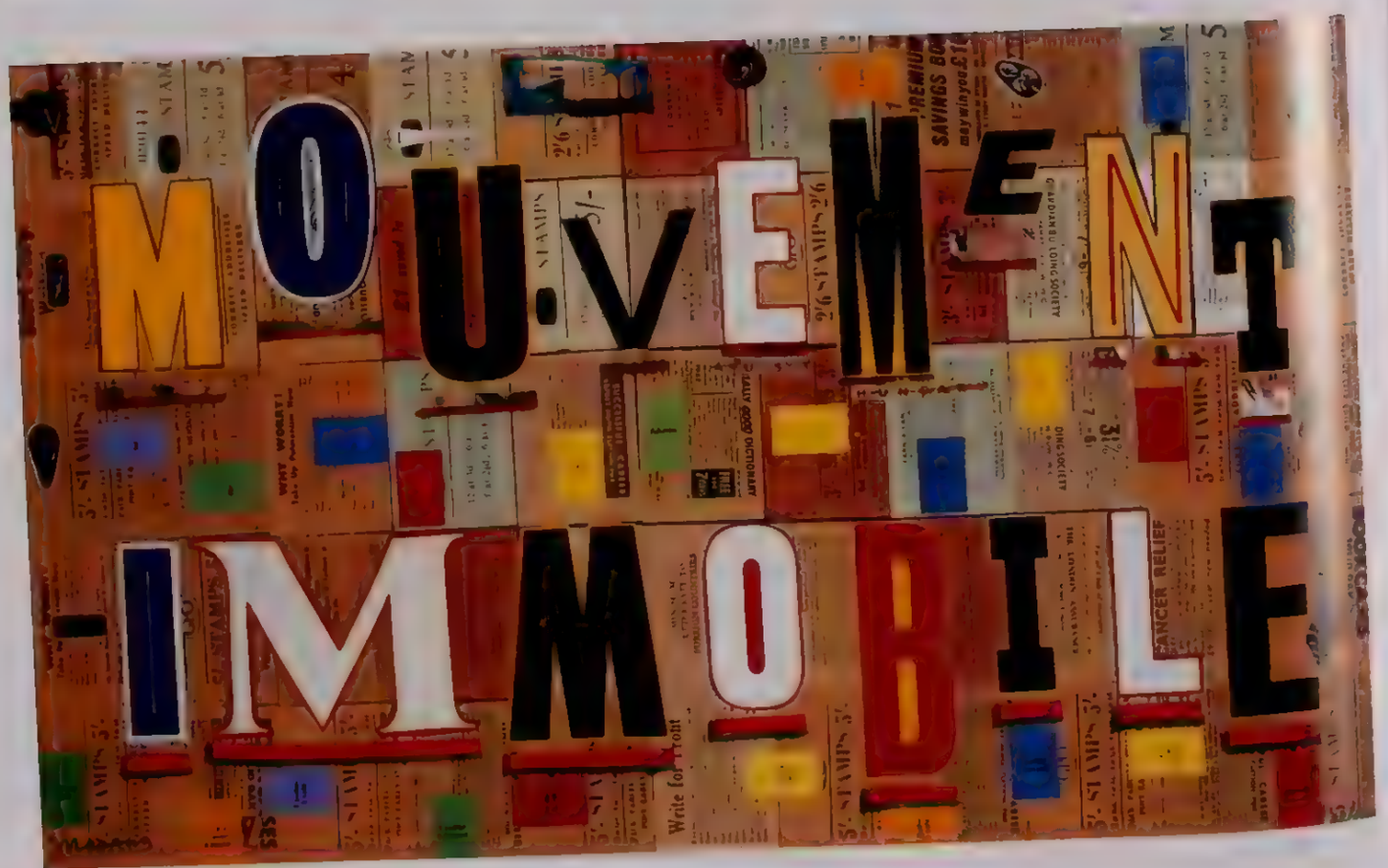
593 André Masson *Glimpse (Entrevision)* ca 1967 Collage, 27 1 x 22 cm

594 André Masson *Apparition in the Dunes (Apparition dans les dunes)*, ca 1967 Collage, 26 5 x 21 7 cm

595. André Masson *Broceliande*, 1937. Oil and collage, 36 x 28 cm



596 André Masson *In Honor of the Volcano (En l'honneur du volcan)*, 1941. Oil and collage, 46 x 38 cm



597 E. L. T. Mesens *Fish Manufacture (La Fabrication des poissons)*, 1925 Collage, 14 x 8.5 cm

598 E. L. T. Mesens *Mouvement immobile*, 1960 Collage, 32 x 53 cm

599 Joan Miró *Untitled*, 1933 Conté crayon and collage 62 x 47 cm

600. Roger Parry *Untitled*, 1933. Photomontage, 31.3 x 16 cm

601 Roland Penrose *Untitled*, 1938 Gouache-and-collage frontispiece in a copy of *The Road is Wider Than Long An Image Diary from the Balkans, July–August 1938* by Penrose (London: London Gallery Editions, 1939), page: 21.7 x 17.3 cm

602 Jacques Prévert *Untitled*, n d Collage sight 42 5 x 38 cm

603. Georges Ribemont-Dessaignes *Calculs de la vessie, calculs du cerveau*, 1920. India ink and collage, 27 x 12 cm

604 André Racz *Study with Egg and Parachutist #6*, 1943. Collage, 35 x [illegible]

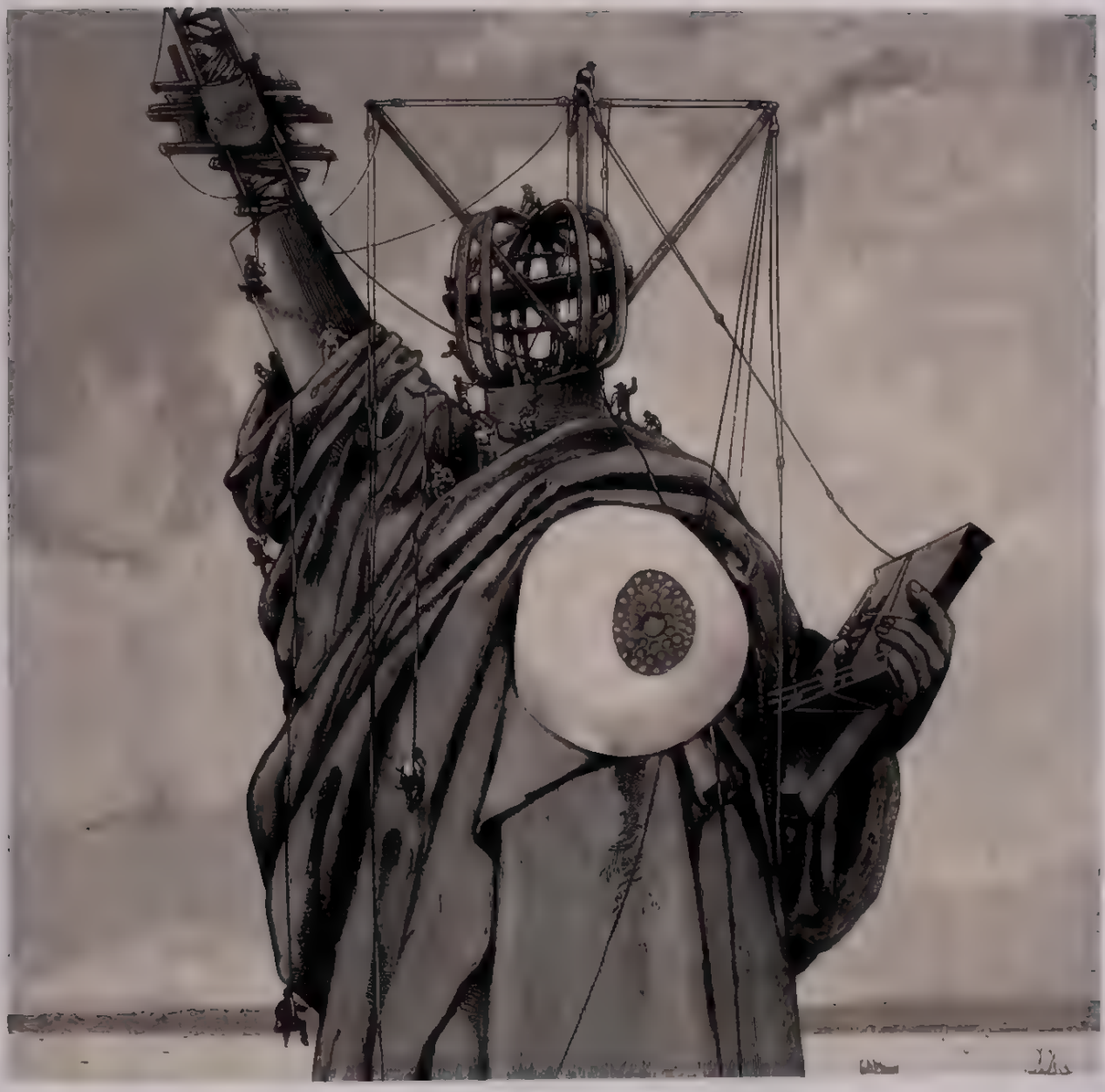
605.1 **Jindřich Štyrský** Original art for an illustration in *Sexuálni nocturno* by Vítězlav Nezval (Prague: Pribek demaskované iluse, 1931), 1931. Collage, 26 × 20 cm

605.2–.6. Jindřich Štyrský Original art for illustrations in *Sexuální nocturno* by Vítězlav Nezval (Prague: Pribek demaskované iluse, 1931), 1931
Collage, 26 x 20 cm each

7

606 Jindřich Štyrský *Oath (Přísaha)*, 1936 Original art for an illustration in *Ani labuť, ani Lůna* by Karel Hynek Mácha. Collage, 20.4 x 29.9 cm

607. Jindřich Štyrský *Untitled*, 1935. Original art for an illustration in *Veřejná růže* by Paul Eluard, 1935. Collage, 11.2 x 17.8 cm.



608 Jindřich Štyrský *The Statue of Liberty (La Statue de la liberté)* 1934 From the series *Vanity Case (Stěhovací Kabinet)* Collage 23.6 x 24.7 cm

609. Jindřich Štyrský *Little Alabaster Hand* (*Alabastrová ručička*), 1940. Pencil frottage and collage 21.9 x 29.9 cm

610. Jindřich Štyrský *Untitled*, 1940. Collage, 14.1 x 30.5 cm

611 Jindřich Štyrský *North Pole (Severní točna)*, 1939 Collage 14 7 x 18 5 cm

612. Jindřich Štyrský *Untitled*, 1934 From the series *Vanity Case* (*Stěhovací Kabinet*). Collage, 28 x 44.5 cm.

613 Jindřich Štyrský *Untitled* 1934 From the series *Vanity Case (Stěhovací Kabinet)* Collage, 26 5 × 19 6 cm

SUCCESSION TOYEN

614. Jindřich Štyrský *Inspiration* (*L'Inspiration*), 1934. From the series *Vanity Case* (*Stěhovací Kabinet*). Collage, 25.5 x 34.6 cm.

615. Jindřich Štyrský *Untitled*, 1934. From the series *Vanity Case (Stěhovací Kabinet)*. Collage, 23.4 x 15.8 cm

LA CARRIOLE DE TOYEN

Pages from *La Vie commence à 40 ans* (1939–42; unpublished), an album of artworks by Karel Teige, Jindřich Heisler, and Jindřich Štyrský, presented to Toyen on her fortieth birthday

616.1. Karel Teige *Untitled*, ca. 1939–42. Collage, page: 36.7 x 28 cm

616.2. Karel Teige *Untitled*, 1939. Collage, page 36.7 x 28 cm

616.3 Karel Teige *Untitled*, 1941. Collage, page: 36.7 x 28 cm

616.4. Karel Teige *Untitled*, 1941. Collage, page: 36.7 x 28 cm

617 Toyen *Untitled*, 1967 Collage sight 17 5 x 28 6 cm

Photography

The Phantom of Sex Appeal

by Rosalind E. Krauss

With what prescience did André Breton speak of photography in 1920, by way of welcome to the Dada practitioner Max Ernst? "In painting as well as in poetry," he wrote, "the invention of photography has dealt a mortal blow to the old modes of expression."[1] Indeed, Surrealism—the movement he was to found four years later—would pour its ideas through just those channels newly opened by the photographic medium, namely, the illustrated magazines and books in which photo-offset had entered the printed page to open up new spaces of experience to an ever-widening audience. Whether from the very first pages of *La Révolution surréaliste*, the movement's own magazine, in December 1924, or in Breton's sequence of autobiographical "novels," such as *Nadja* (1928) and *L'Amour fou* (1937), or in Hans Bellmer's perverse little books of *Poupées* (see cat. nos. 620.1–.6 and 621.1–.3), photography was used as Exhibit A in the demonstration of Surrealism's most basic principles. For in forging that absolute connection between subject and object—which is to say, between the internal world of desire and the cold, external one of fact—the very possibility of which Surrealism claimed as its particular leverage on the real, the photograph came to embody the nature of that fusion

Like reality, the photograph is objective, the record of appearances; like reality, it bears no trace of the human subject's hand; like reality, it evades the claims of authorship. For the Surrealists this was what made it all the more perfect a vehicle to stage the intervention of the Marvelous, which is to say, a kind of double helix in which reality comes to reveal to a subject his or her most secret desire *only because* that subject has already unconsciously projected this desire outward onto the field of the real This peculiar mixture of passivity and action is to be found in other practices besides that of photography It shaped Alberto Giacometti's decision, for example, to have his sculptures fabricated by a cabinet maker, so that they would not only take on the impersonal status of furniture but also would seem to well up, as it were, from outside himself, as though he had stumbled upon them in a flea market, or—and this is the peculiar parallel on which the Surrealists insisted—they had come to him in a dream It is just this strategy that guided Bellmer in his production of *Poupées*, which were also based on found objects the more or less ready-made parts of children's dolls, which Bellmer merely reassembled and stationed in various domestic sites in order to photograph them. If the resulting images have that disquietingly ominous effect of something about to happen in a dream, it is because the very homey ordinariness of both object and setting establishes the veristic horizon against which the disquieting apparition of the doll announces the onset of catastrophe to the passive viewer

Bellmer's example thus adds the idea of the uncanny—of the upsurge of spookiness or of the mark of fate that figures forth, unexpected, from within reality—to the sunnier examples of "objective chance" offered by Breton as testimonials of the Marvelous Two of the famous instances of such chance are presented photographically by Man Ray in the pages of Breton's *L'Amour fou*, both of them objects offered up by the Paris flea market, the one to Breton, the other to Giacometti, each buyer purportedly unaware of the reason for his choice Yet passivity and action, intertwining around the Freudian concept of "the omnipotence of desire"—in which infants understand the world as an extension of themselves and thus as conforming to their will—produce the revelation that each "choice" was the answer to an imperiously, if unconsciously, posed question that forced the world to

yield up these responses It was on the model of this very omnipotence on the part of the desiring subject that Surrealism's ideals of absolute freedom were grounded

But if Bellmer's recourse to the uncanny recodes the "omnipotence of desire" in the register of dread—as the uncanny object confronts the living subject with his or her deathly double or as it gives voice to the repetitive idea of fateful returns—it also mimics the condition of photography itself its structure as mechanical double and as serially produced multiple Indeed, the work of many of the Surrealist photographers, foremost among them Man Ray, echoes this fascination with the double For whether it is at the level of content (the doll as a double of the human) or that of technique (double exposure, say, or mirrored superimposition, as in Man Ray's *Facile* (1935, cat nos 675 1– 2) or his *Electricité* (1931), doubling is privileged as both a way of making the image emblematic of its own photographic condition (that of the multiple or the copy) and a way of presenting the mutual permeability of the world and the subject their condition, in Breton's words, as "communicating vessels "[2]

The control that individual Surrealist photographers exercised over their medium, whether to manhandle it, as in Raoul Ubac's brûlages (that is, burnings), or to present it "straight," as in many of Man Ray's famous prints, was considerable Which makes it somewhat perverse of the present author to single out a photographic practice by an artist, Salvador Dalí, who never took a single picture and to make that example the most emblematically Surrealist of them all Yet Dalí's abstinence from actually using the camera is like Giacometti's in never taking up the chisel, the passivity of both in relation to the technical production of the image was a way of allowing its grip over them to be all the more total It is this Surrealist sense of the "sex appeal" of the image/apparition that Dalí married, better perhaps than anyone else, to the glossy page of the illustrated magazine

For the photoconceptual works he published in *Minotaure* in 1933, Dalí relied on images he commissioned from Brassaï, either organized in series (*Sculptures involontaires*) or gridded together with other found photographs (*The Phenomenon of Ecstasy*, cat no 571) But for other works, Dalí acted as art director and set dresser, producing the image by manipulating his own models and directing his own cameraman Such an occasion was provided by the cover of the September 1936 issue of the *Surrealist Bulletin*, which carried an image of the *Phantom of Sex Appeal* event, in which a white-gowned, black-gloved model stands amid a swarm of pigeons in Trafalgar Square, her face entirely covered by a helmet of leaves (see cat. nos. 627.1–.2)

It is enough to flash forward to Richard Avedon's famous shot in 1955 of a triumphant model posing with elephants to understand the closeness of the race Surrealism was running with the purveyors of fashion and, indeed, with the channels through which all desire for commodities is intensified and controlled Dalí's own happiness in slipping from the haunts of the avant-garde into the world of glamour prompted Breton's famous anagram on his name Avida Dollars (though meant as a slur, Dalí himself was amused by it) But the energies unleashed by the excitation of desire are not only to be harnessed to a set of revolutionary ideals, they may just as easily be focussed on the business of consumption. And if in 1942, the Surrealists compiled their latest anthology of the movement's work under the title *La Conquête du monde par l'image* (The conquest of the world by the image), this could just as well be the slogan of any Madison Avenue advertising company

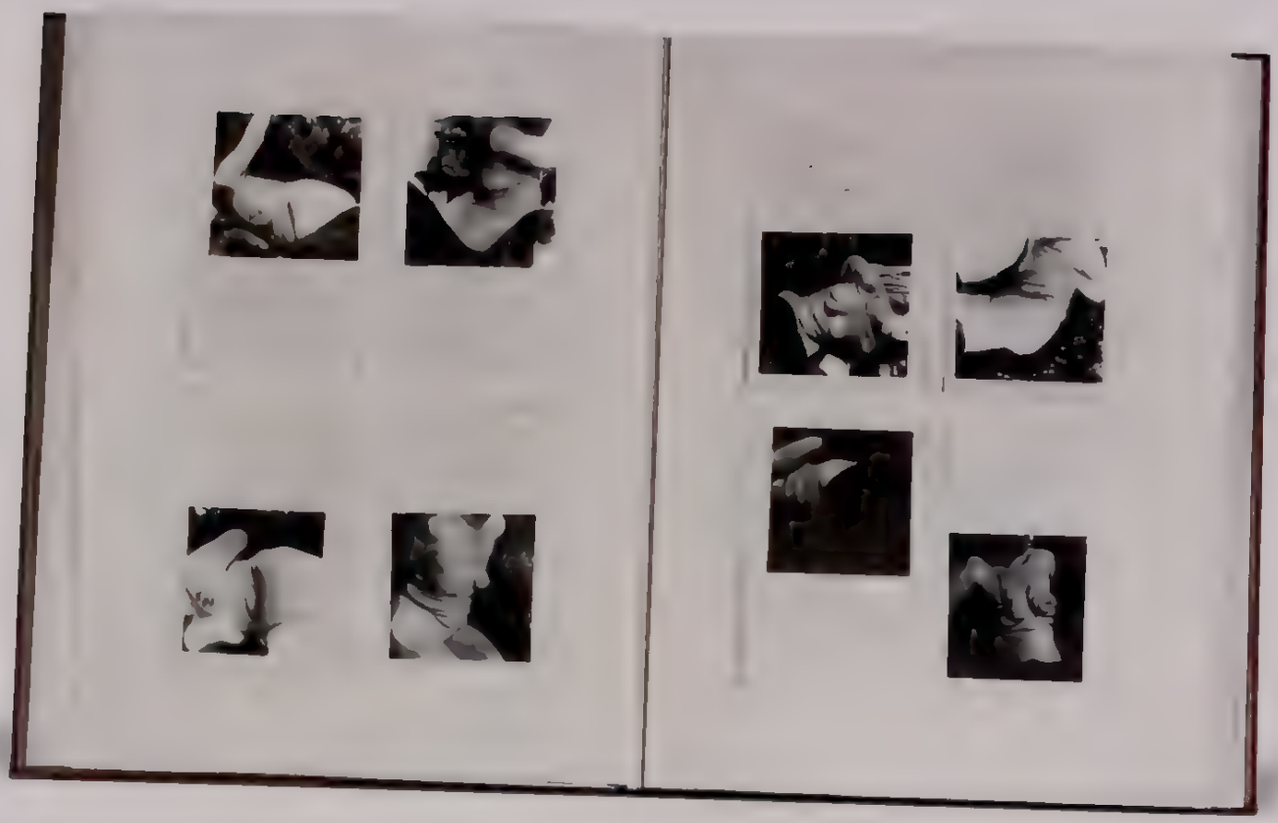
The Surrealist photographers invented ways of seeing that cast an aura over the objects of their vision, that seemed to make the viewers' own desires resonate within the objects. To this end they exploited the full palette of photographic manipulation, from solarization to sandwich printing to even burning the negatives. Often, it was enough to do nothing more than recontextualize an object about which everything was otherwise "normal." Objects thus invested seemed both real and "virtual," both outside the viewing subject and a function of that subject's imagination It is precisely this sense of an image world fusing with a real world that characterizes our present image-infested culture, whether we call that a culture of spectacle or of simulation. Rebelling with all its might against a world of fashion and consumption, a climate of control and manipulation, Surrealism nonetheless became the master of media from photography to magazines to film to the imaginary wellsprings of desire itself This is the paradox of the avant-garde that, in the *Phantom of Sex Appeal*, Dalí showed as an inextricable relation between glamour and menace.

1 Quoted in *Max Ernst, Beyond Painting* (New York Wittenborn, 1948), p. 177

2 Andre Breton, *Communicating Vessels* (1932), trans Mary Ann Caws and Geoffrey T Harris (Lincoln. University of Nebraska Press, 1990)

Hans Bellmer
Claude Cahun
Salvador Dalí
Jindřich Heisler
Humphrey Jennings
Paul Juley
Dora Maar

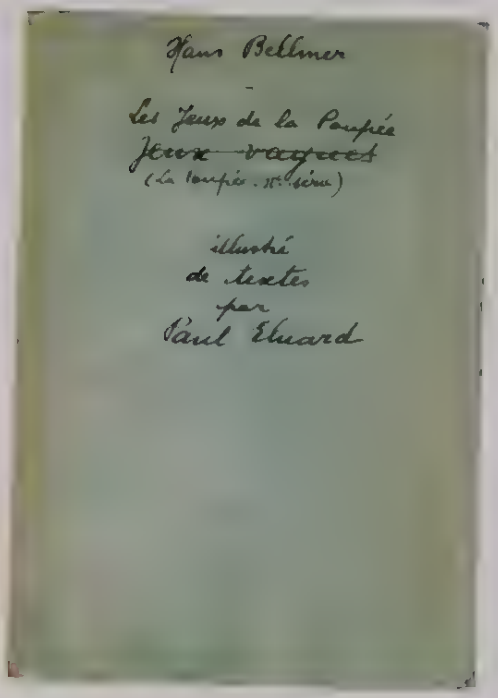
618.1–.2. Hans Bellmer Pages from album of contact prints, ca. 1933–38 Gelatin-silver contact prints, 14 x 8.6 cm each



618.3-4 Hans Bellmer Pages from album of contact prints, ca. 1933-38. Gelatin-silver contact prints, 14 x 8.6 cm each

619. Hans Bellmer *The Doll* (*La Poupée*), 1937. Gelatin-silver print, 23.7 x 17.7 cm.

620.1–6 **Hans Bellmer** Pages from the maquette *La Poupee 2* by Bellmer (1935–36, unpublished in this form)
Hand-colored gelatin silver contact prints, page 12 × 8 cm each



621.1–3 **Hans Bellmer** Pages from a manuscript copy of *Les Jeux de la poupée* by Bellmer, with handwritten text by Paul Eluard (1939, unpublished in this form). Hand-colored gelatin-silver contact prints, page 26.8 x 18 cm each. Shown with printed title page

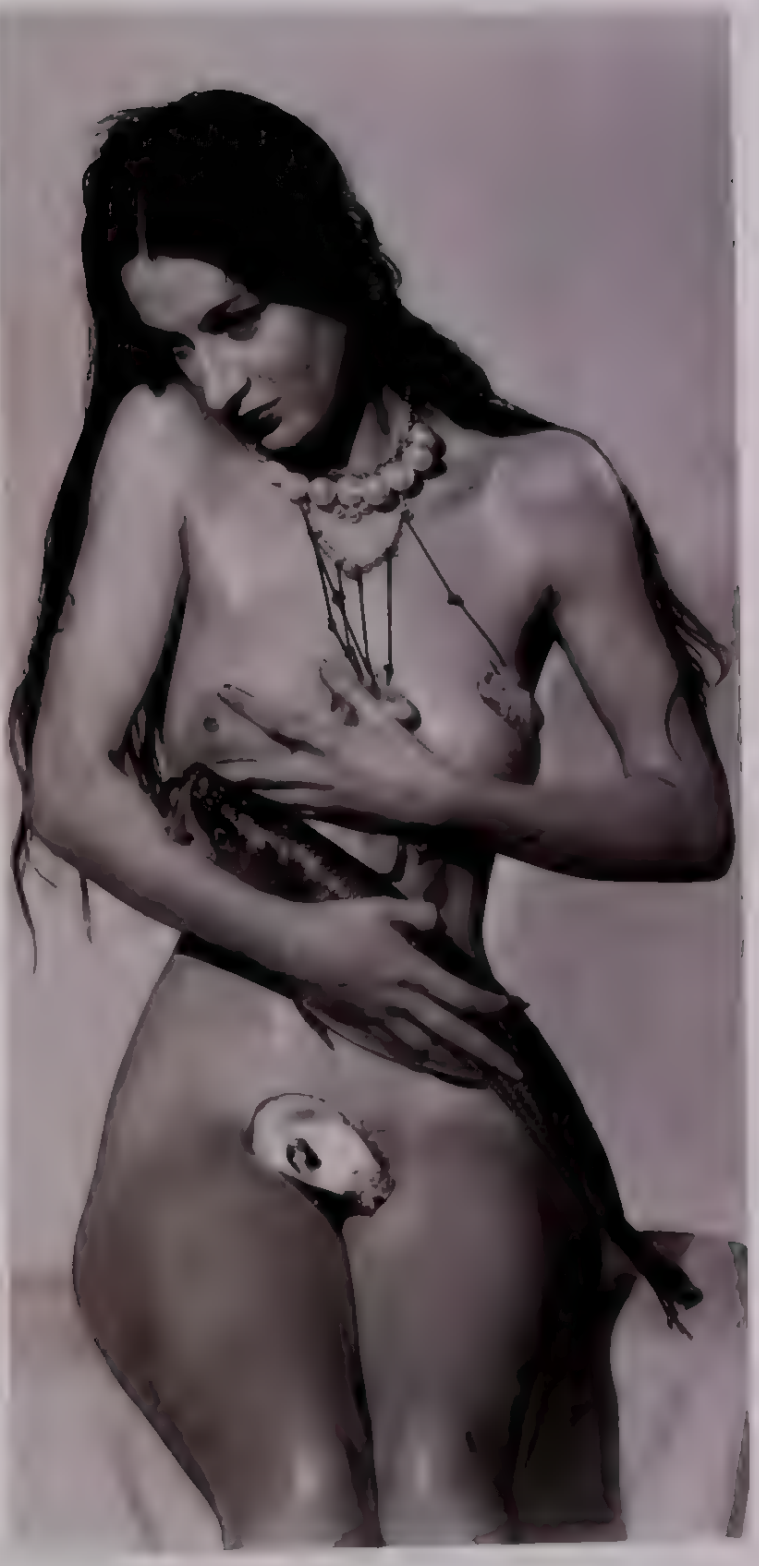
622 Claude Cahun *Self Portrait (Auto portrait)*, 1929 Gelatin-silver print, 17 9 x 13 cm

623 Claude Cahun *Untitled* 1939 Gelatin-silver print 25 3 x 19 8 cm

624 Claude Cahun Proof for an illustration in *Aveux non avenus* by Cahun (Paris Editions du Carrefour 1930) 1929–30 Photomontage 14 3 x 10 3 cm

625 Claude Cahun and Suzanne Moore *Cotton Grass (Linaigrettes)*, 1936. Original art for an illustration in *Le Coeur de pic* by Lise Deharme (Paris: Editions José Corti, 1937). Gelatin-silver print and mixed media, 23.8 x 18 cm

626.1–3 Salvador Dalí Preparations for *Dream of Venus*, a panorama commissioned by the 1939 New York World's Fair, Dalí's proposal was rejected. The sitting at the Murray Korman Studios, New York, was photographed by George Platt Lynes. Gelatin-silver prints, 25.7 x 20 cm, 24.3 x 12.5 cm, 24 x 12.1 cm. Background: Dalí, unidentified, Gala Dalí. Foreground: Edward James, Julien Levy



627 1–2 Salvador Dalí *Phantom of Sex Appeal* event during the *International Surrealist Exhibition*, London 1936 The photographer is unknown
Gelatin-silver prints 14 8 x 19 8 cm, 14 8 x 19 7 cm

628 Jindřich Heisler *Object (Objet)*, 1943 Photomontage, 29 2 x 19.7 cm

629 Jindřich Heisler *Object (Objet)* 1943 Photomontage 28 3 x 19 7 cm

630. Jindřich Heisler *Object* (*Objet*), 1943. Photomontage, 28.3 x 19.7 cm

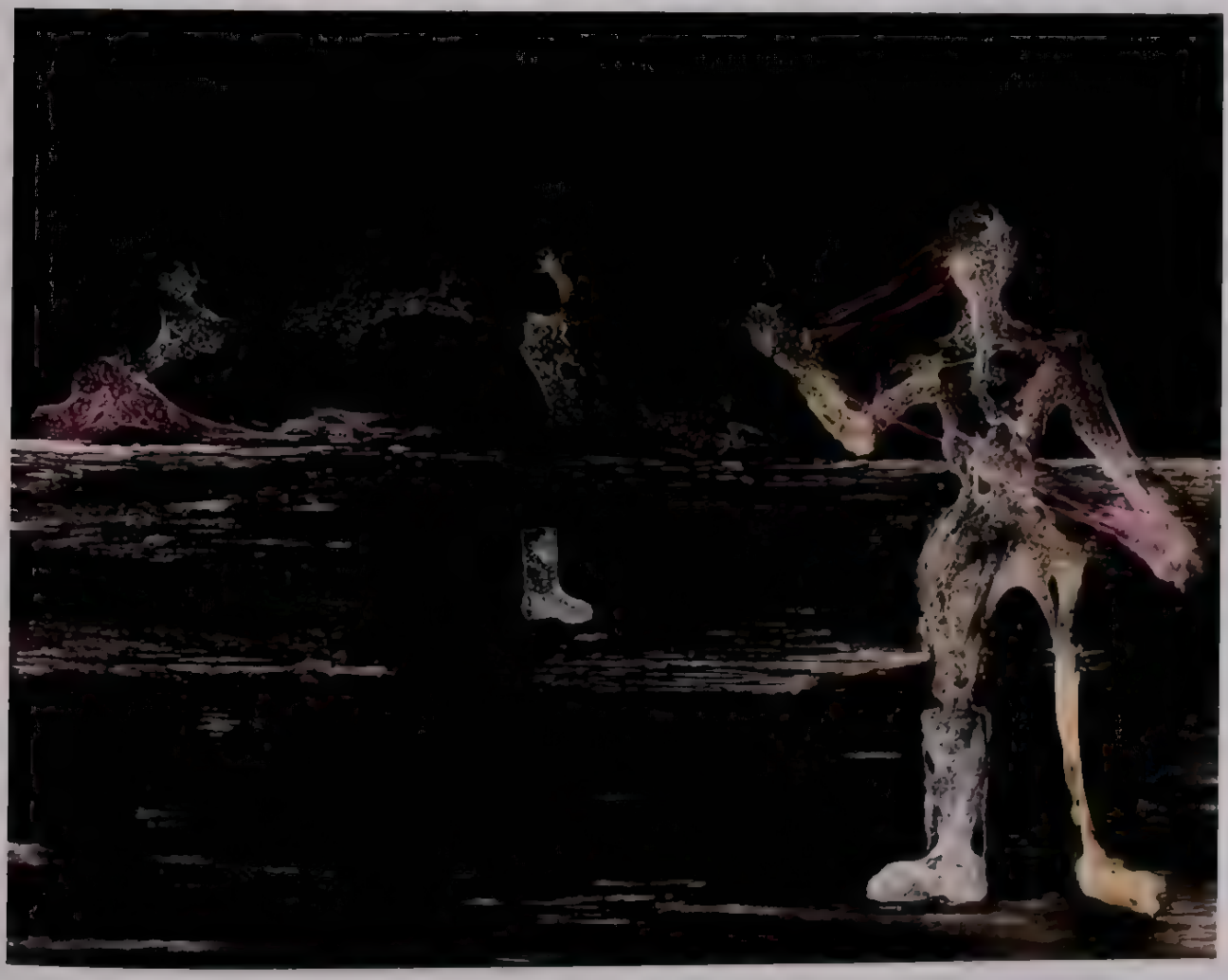
631. Jindřich Heisler *Object (Objet)*, 1943. Photomontage, 27.9 x 19.4 cm

632 Jindřich Heisler *Object (Objet)*, 1943. Photomontage, 29.2 x 19.5 cm

633. Jindřich Heisler *Object (Objet)*, 1943. Photomontage, 28.9 x 20.3 cm

634 Jindřich Heisler *Untitled* 1944 From the series *Of the Same Ilk (De la meme farine)* Photo graphique, 27 9 x 19 7 cm

635 Jindřich Heisler *Untitled*, 1944. From the series *Of the Same Ilk (De la même farine)*. Photo-graphique, 14 x 24.1 cm.
636. Jindřich Heisler *Untitled*, 1944. From the series *Of the Same Ilk (De la même farine)*. Photo-graphique, 16.5 x 23.8 cm
637. Jindřich Heisler *Untitled*, 1944. From the series *Of the Same Ilk (De la même farine)*. Photo-graphique, 18.1 x 27.9 cm
638. Jindřich Heisler *Untitled*, 1944. From the series *Of the Same Ilk (De la même farine)*. Photo-graphique, 23.2 x 29.8 cm



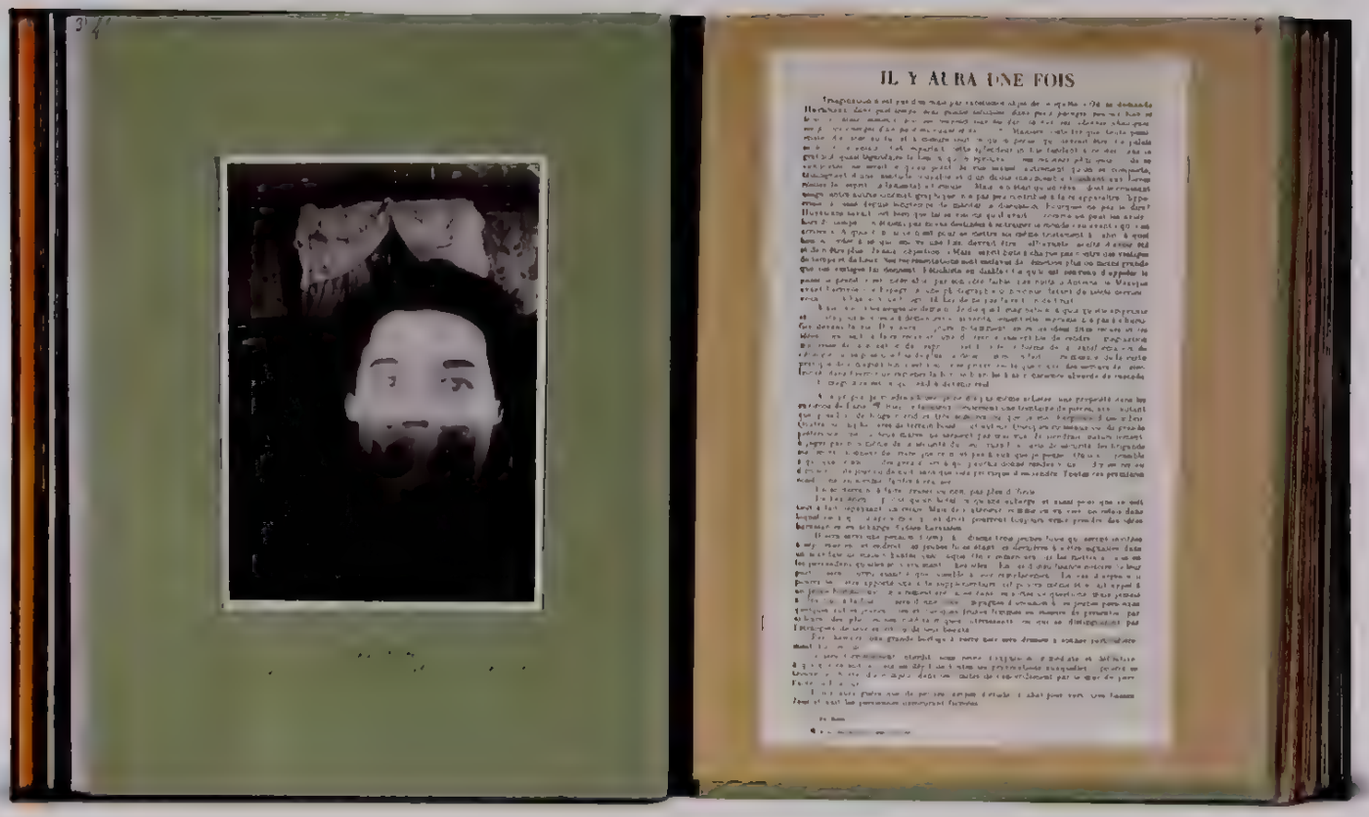
639 Jindřich Heisler *Untitled* 1944 From the series *Of the Same Ilk (De la même farine)* Photo-graphique 23 2 x 29 2 cm

640 Jindřich Heisler *Untitled*, 1944 From the series *Of the Same Ilk (De la même farine)* Photo-graphique, 22 9 x 29 8 cm

Pages from *Le Révolver à cheveux blancs*, an album of photographs and writings assembled by Valentine Hugo

641.1 Andre Breton, photographed in 1928 by Man Ray

641.2 Valentine Hugo, photographed in 1930 by Man Ray, dedication by André Breton, December 1932



641.3 André Breton, 1920, photographed by Man Ray, printed text

641.4 Dada group, 1920–21. Back row: Benjamin Peret, Louis Aragon, Paul Dermée, Theodore Fraenkel, Paul Eluard, Georges Ribemont-Dessaignes, Max Monse (?), Emmanuel Foy. Front row: Tristan Tzara, Céline Arnauld, Philippe Soupault, Francis Picabia, André Breton

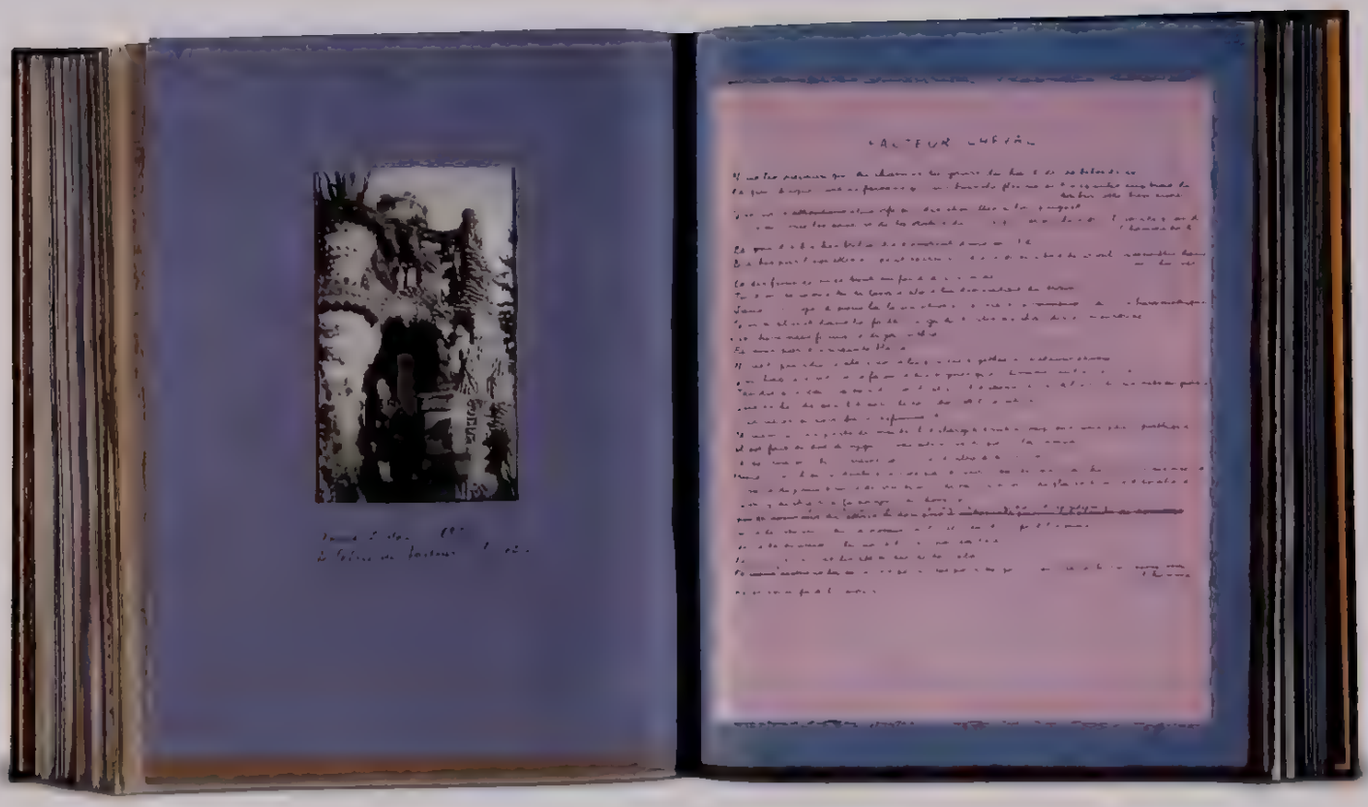
641.5 Valentine Hugo, Max Ernst, and Marie-Berthe Ernst, 1930

641 6 Paul and Gala Eluard, n.d

641.7 André Breton, Paul Eluard, and René Char, 1930

641 8 André Breton and Paul Eluard, 1930

641 9 André Breton and Paul Eluard, 1931



La vie pratique
Des Esquimaux
Réfléchissez
VOTRE
SALLE A MANGER
INFERNALE
MAIS CALME
COUI ! COUI !...
ronge
Votre bien-être
TOUS CES VÉHICULES DIFFÉRENTS
remplacent
LE TRAIN
FANTOME
DES VALEURS
On ne connaît pas
Le transparent
L'envers
pitoyable
Les inquiétudes
Du côté de
Toujours
Apparence ?... Réalité ?...
C'est en même temps
L'étonnante
VIE
gagné

641.10. Andre Breton at Ferdinand Cheval's Palais Idéal, Hauterives, France, 1931, handwritten text

641.11. André Breton, Gala Eluard, and Salvador Dalí, 1932

641.12. Collage poem by André Breton from the 1920s

642 Humphrey Jennings *Portrait of Lee Miller*, 1936. Solarized reversal print, 12.8 x 16.8 cm

643 Paul Juley *Salvador Dali* ca. 1942 Gelatin-silver print, sight 34.9 x 26.7 cm

644 Dora Maar *Leonor Fini* ca 1937–38 Gelatin-silver print 29.2 x 23.1 cm

Man Ray

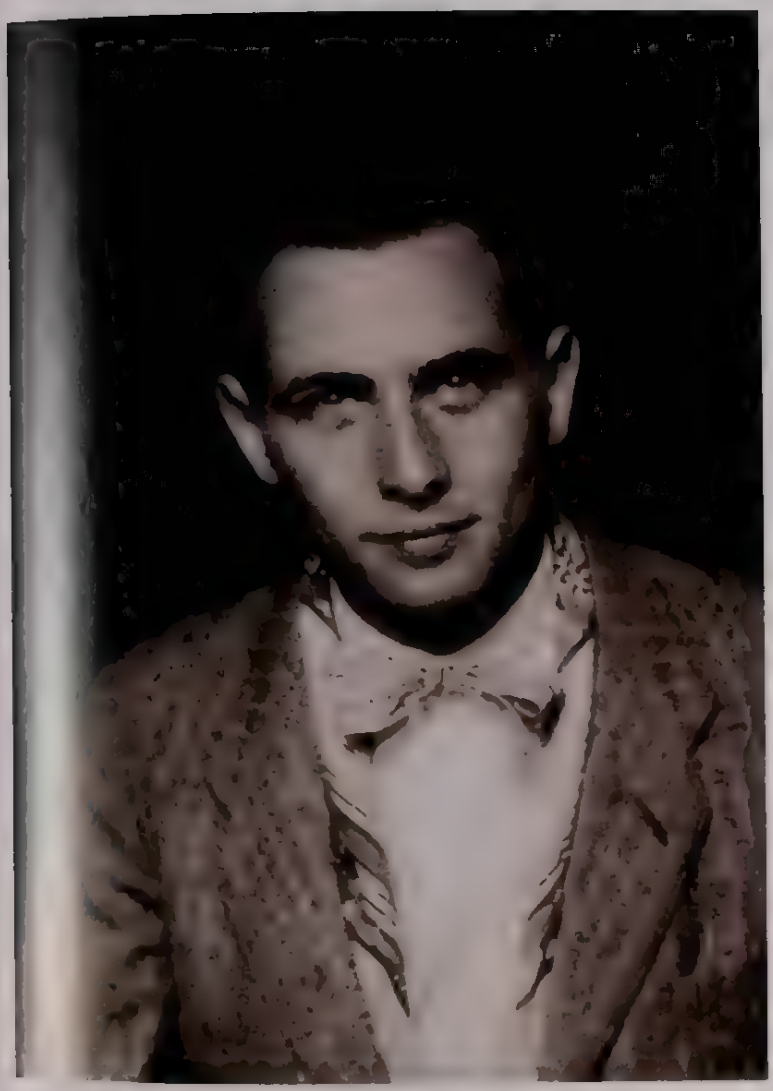
645.1 Man Ray Page from album of photographs and drawings (ca. 1920–49), page: 30.5 x 22.8 cm

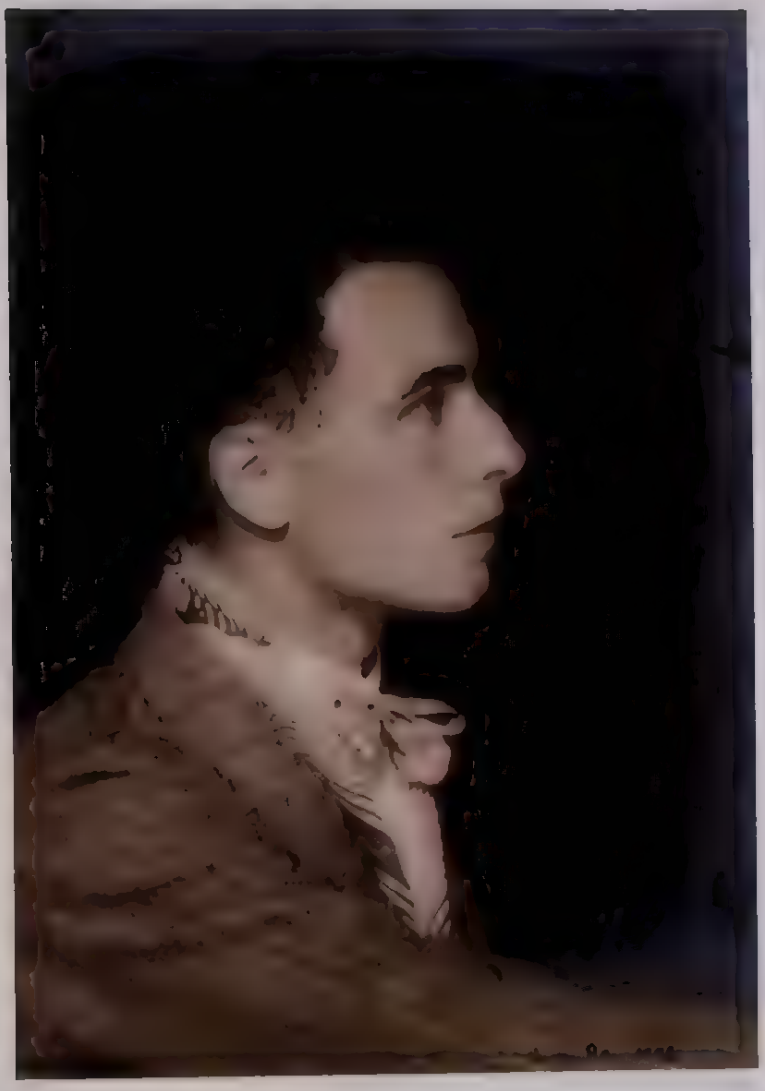
645.2–.4. Man Ray Pages from album of photographs and drawings (ca. 1920–49), page: 30.5 x 22.8 cm each

645.5–.6. Man Ray Pages from album of photographs and drawings (ca. 1920–49), page: 30.5 x 22.8 cm each

646 Man Ray *Alice B. Toklas and Gertrude Stein, rue de Fleurus*, 1922. Gelatin-silver print, 18 × 22.9 cm

647 Man Ray *Paul Valery* ca 1925–26 Gelatin-silver print, 22 9 x 16 9 cm





648 Man Ray *Louis Aragon*, 1923. Gelatin-silver print, 23 1 x 16.7 cm

649 Man Ray *Louis Aragon*, 1923 Gelatin-silver print 22 8 x 17 2 cm

650. Man Ray *Louis Aragon and André Breton*, ca. 1927. Gelatin-silver print, 17.4 x 20.9 cm

651. Man Ray *Louis Aragon*, ca. 1927. Gelatin-silver print, 23.5 x 17.3 cm

652. Man Ray *Louis Aragon*, ca. 1927. Gelatin-silver print, 22.6 x 16.5 cm

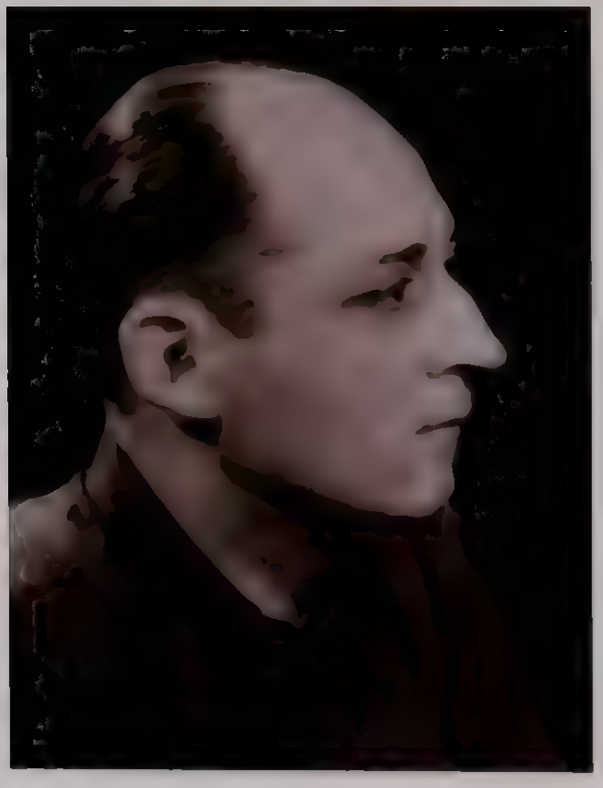
Man Ray (attributed to) *Centrale surrealiste* ca 1924–25 Gelatin-silver print, 17 2 x 21 8 cm Standing Jacques Baron Raymond Queneau, André Breton Jacques-Andre Boiffard, Giorgio de Chirico, Roger Vitrac Paul Eluard, Philippe Soupault, Robert Desnos Louis Aragon Seated Pierre Naville, Simone Breton, Max Morise Mick Soupault

654. Man Ray *André Breton in Front of Giorgio de Chirico's* L'Enigme d'une journée *(1916)*, 1922. Gelatin-silver print, 22 x 16.4 cm

655 Man Ray *André Breton*, 1923 Gelatin-silver print, 23 5 x 17 9 cm

656 Man Ray (attributed to) *Surrealist Group* 1926 Gelatin-silver print, 23 3 x 17 6 cm Back row Andre Breton Max Morise, Roland Tual Front row Simone Breton, Louis Aragon, Mme Tual

657 Man Ray *Surrealist Group* ca 1928-29 Gelatin-silver print 12 1 x 17 9 cm Back row Mario Prassinos Henri Parisot Benjamin Peret Rene Char Front row Andre Breton Paul Eluard, Gisele Prassinos



658. Man Ray *Pierre Mabille*, ca. 1925. Gelatin-silver print, 23 x 17.5 cm

659. Man Ray *Maxime Alexandre*, n.d. Photograph, 32.9 x 17.5 cm

660 Man Ray *Benjamin Péret*, n.d. Gelatin-silver print, 17.4 x 12.6 cm

661 Man Ray *Guy Rosey*, 1933. Gelatin-silver print, 22.8 x 17.4 cm

662 Man Ray *Rene Crevel* 1924 Gelatin silver print, 23 3 x 17 3 cm

663 Man Ray *Valentine Hugo and Paul Eluard*, 1934. Gelatin-silver print, 23.2 x 17.8 cm

664 Man Ray *Paul Eluard and André Breton*, ca 1926 Gelatin-silver print, 11.4 x 15.5 cm

665. Man Ray *Juliet and Margaret*, ca. 1945. Gelatin-silver print, 34.9 x 27.6 cm

666. Man Ray *Juliet*, ca. 1945. Gelatin-silver print, 29.9 x 21.9 cm

667. Man Ray *Jaqueline Breton*, 1934 Gelatin-silver print, 22.9 x 17.8 cm

668 Man Ray *Untitled (Object Entitled* Buste de femme retrospectif *by Salvador Dalí)* ca. 1933–36. Gelatin silver print. 26.4 × 21.2 cm

669 Man Ray *Toyen*, 1935. Gelatin-silver print, 16.5 x 12.1 cm

670 Man Ray *Unica Zürn*, 1956 Gelatin-silver print, 17.4 x 12.1 cm.

671. Man Ray *Jacqueline Eluard*, 1954. Gelatin-silver print, 17.9 x 13 cm

672. Man Ray *Lise Deharme*, 1935. Gelatin-silver print, 17.7 x 12.4 cm

673. Man Ray *Lise Deharme as Queen of Spades*, 1935. Gelatin-silver print, 22 x 15.4 cm

Il a été tiré de cet album 40 exemplaires
Le 41 exemplaire contient les épreuves des
clichés rayés. Achevé d'imprimer le 15 De
cembre 1922 par la Société Générale
d'Imprimerie et d'Edition à Paris

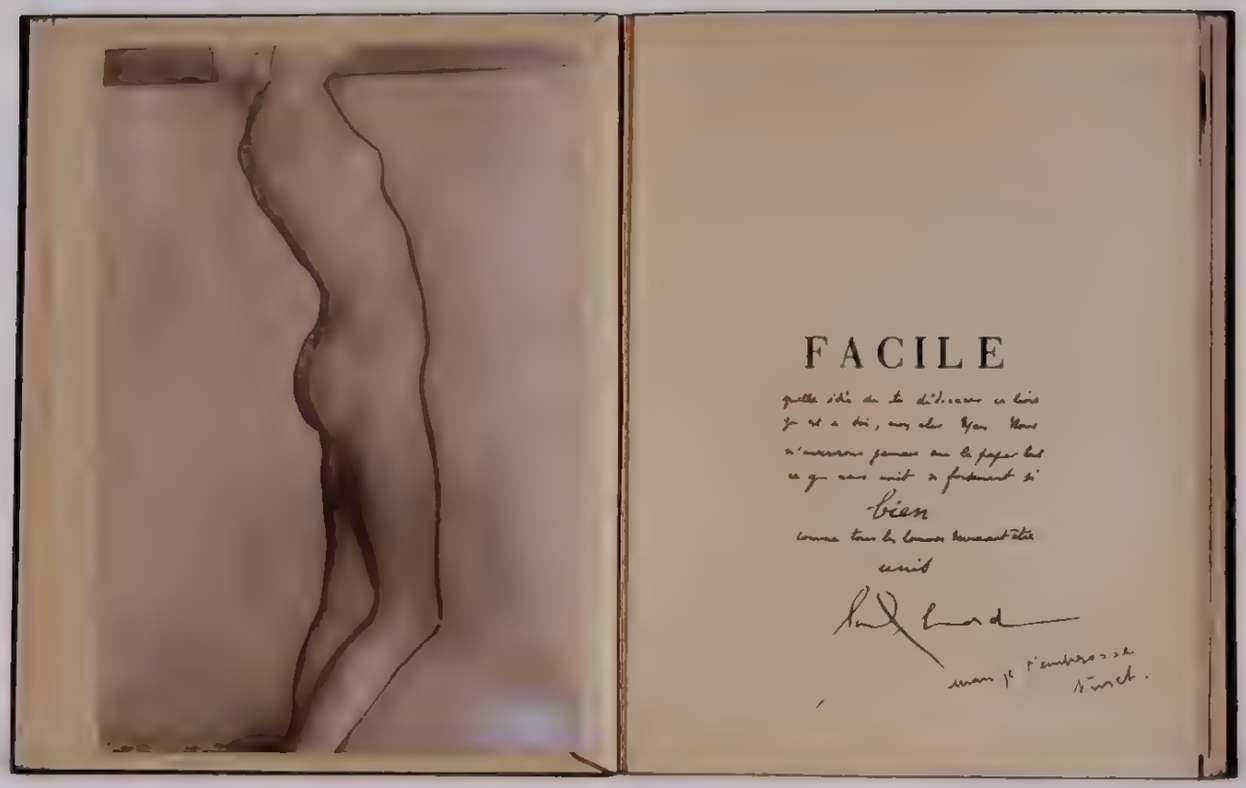
Cabinet de Travail
EXEMPLAIRE N [redacted]

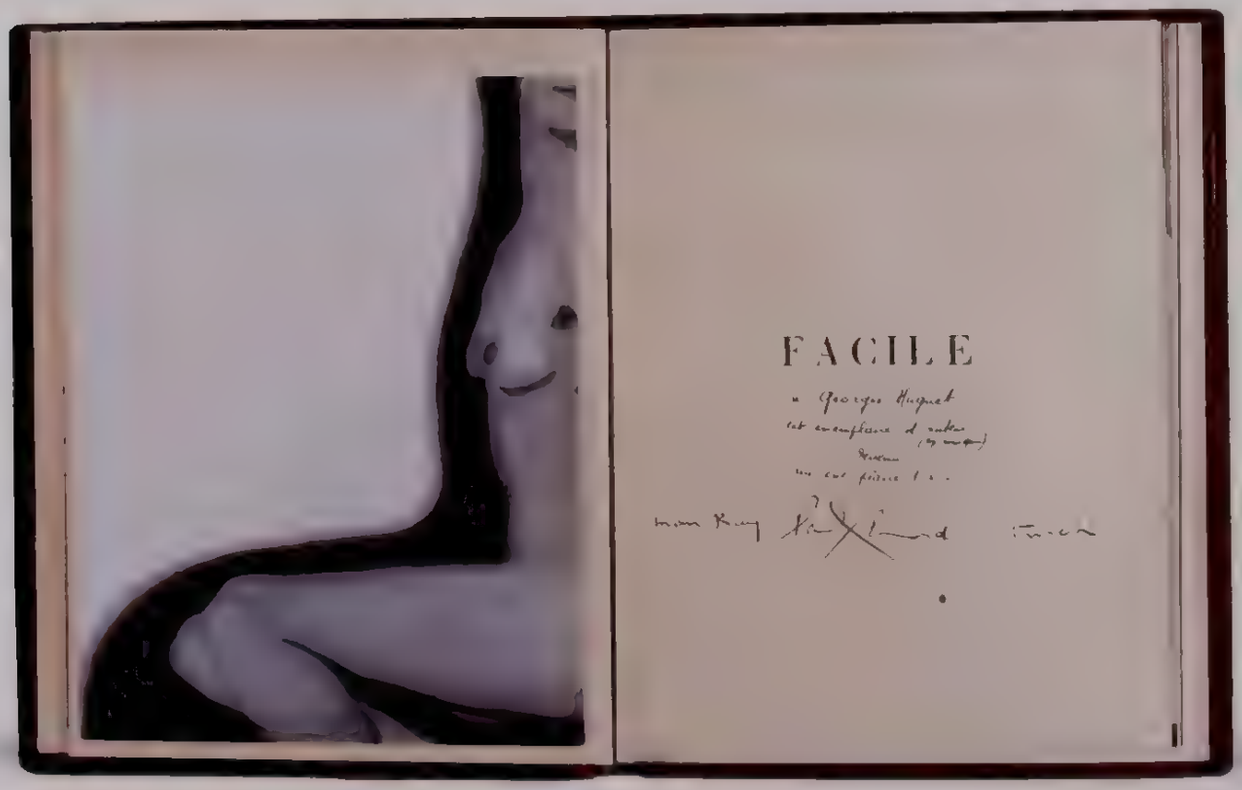
Man Ray

"Je te rappelles mon cher Tristan,
quand nous étions à l'école (Hôtel des)
comment nous sommes amusés avec
des allumettes, et comment nous
avons mis le feu"

Ton ami Man Ray
à Paris - le 26 Mai 1959

674 1–2 Man Ray Rayograms in working copy of *Champs Délicieux* (Paris, 1922)
Rayograms, 22 x 17.5 cm; 22.3 x 17.2 cm. Shown with inscribed page





675.1–.2. Man Ray Opening pages in two copies of *Facile* (Paris: GLM, 1935). Gelatin-silver prints, page: 24 x 18.8 cm each

facing page and pages 782–83: 676.1–.11. Man Ray Pages from the album *Objets mathématiques* 1935

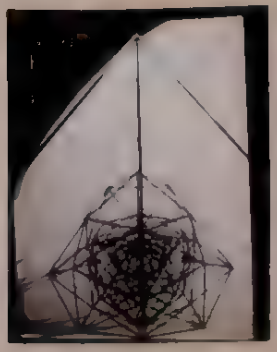
Gelatin-silver prints, page: 22.5 x 15.3 cm each

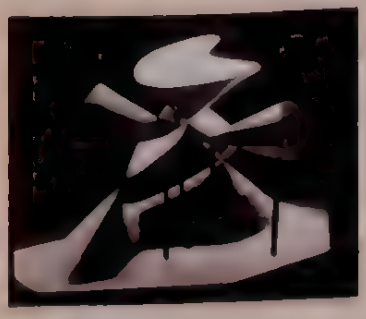
O mathématiques sévères...

MALDOROR –
deuxième chant

hommage à Max Ernst
qui a mis son doigt
dans l'œil de l'histoire, et
son pied dans le cul de
la peinture.

man Ray

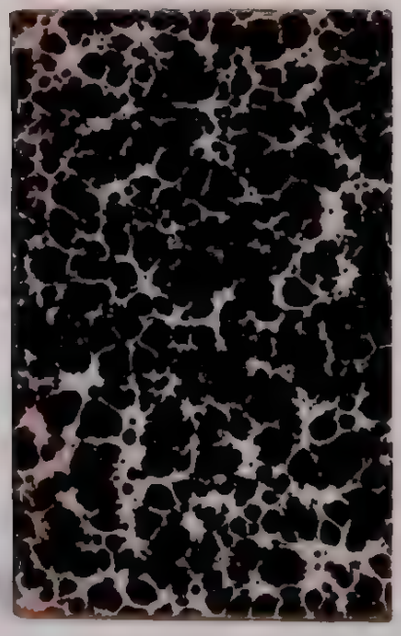


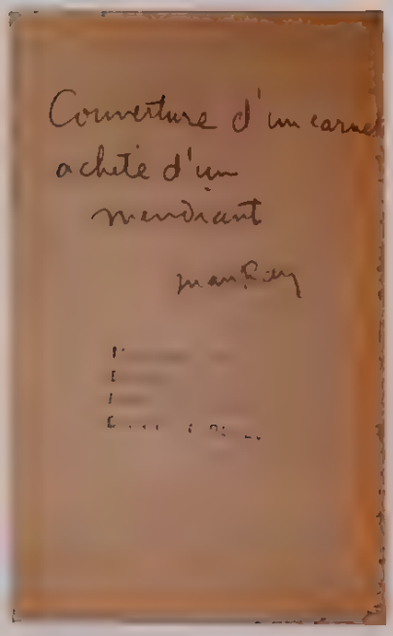


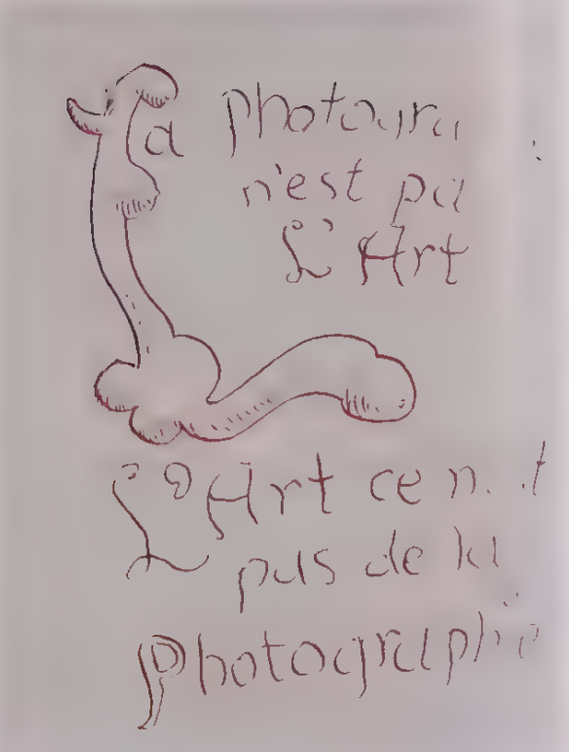
MAN RAY

LA PHOTO
GRAPHIE
N'EST PAS
L'ART

12 PHOTOGRAPHIES
AVANT-PROPOS DE ANDRÉ BRETON
GLM 1937



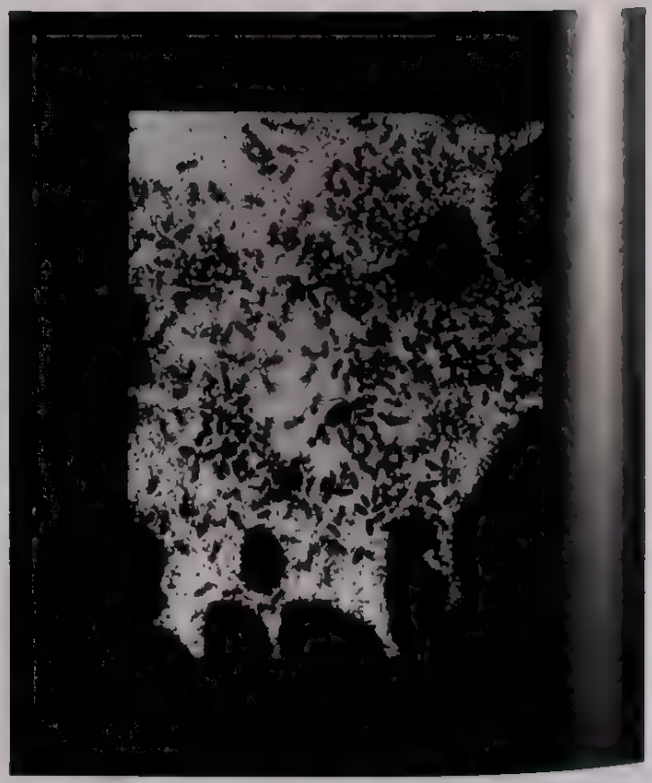




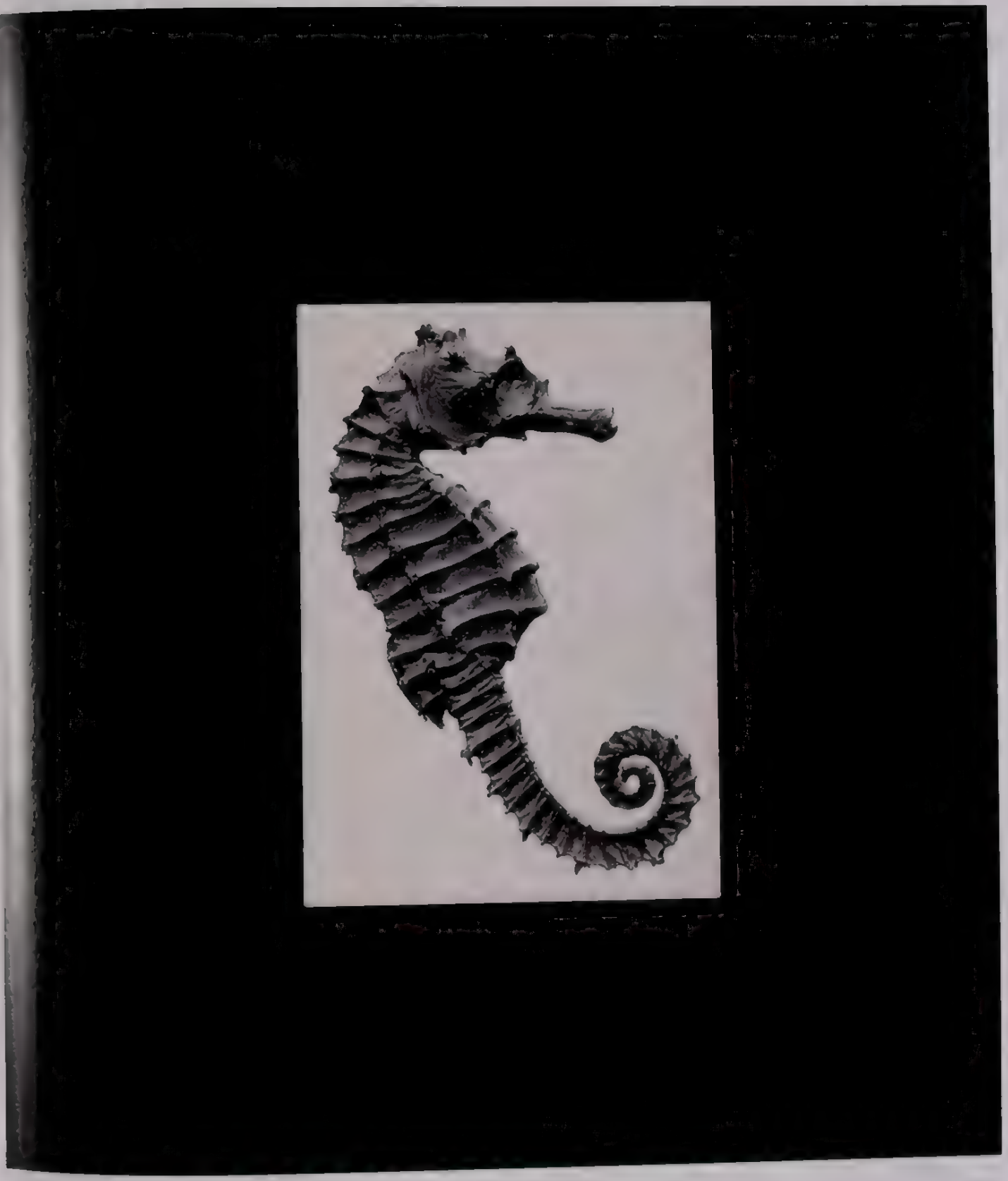
Printed title page, notebook cover, and notebook page in a copy of *La Photographie n'est pas l'art* by Man Ray (Paris: GLM, 1937)

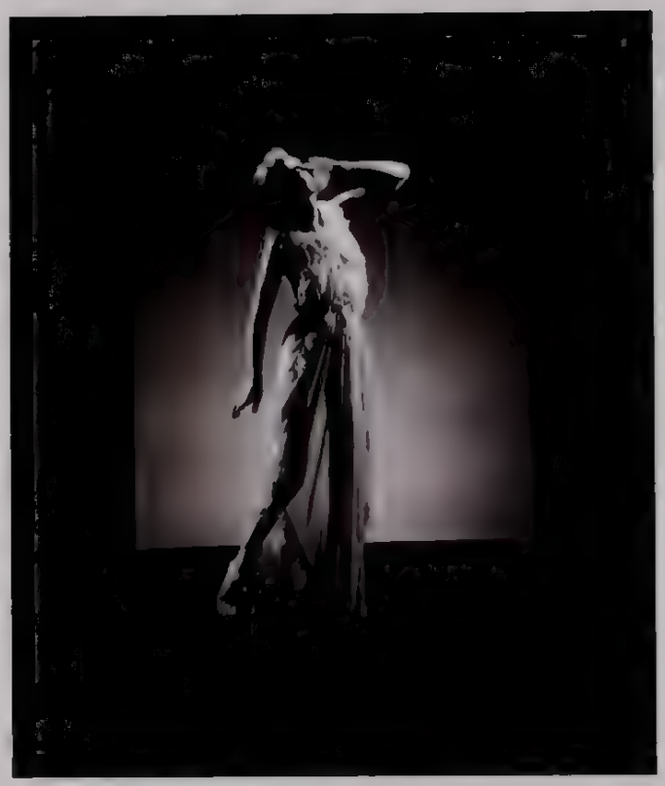
677.1. Man Ray Rayogram (recto) and drawing (verso) in a copy of *La Photographie n'est pas l'art* (Paris: GLM, 1937), n.d. Rayogram, 40.8 x 10.? cm

677.2 Man Ray Original photograph for *La Photographie n'est pas l'art* (Paris: GLM, 1937), 1937. Gelatin silver print, page: 39.3 x 31.3 cm

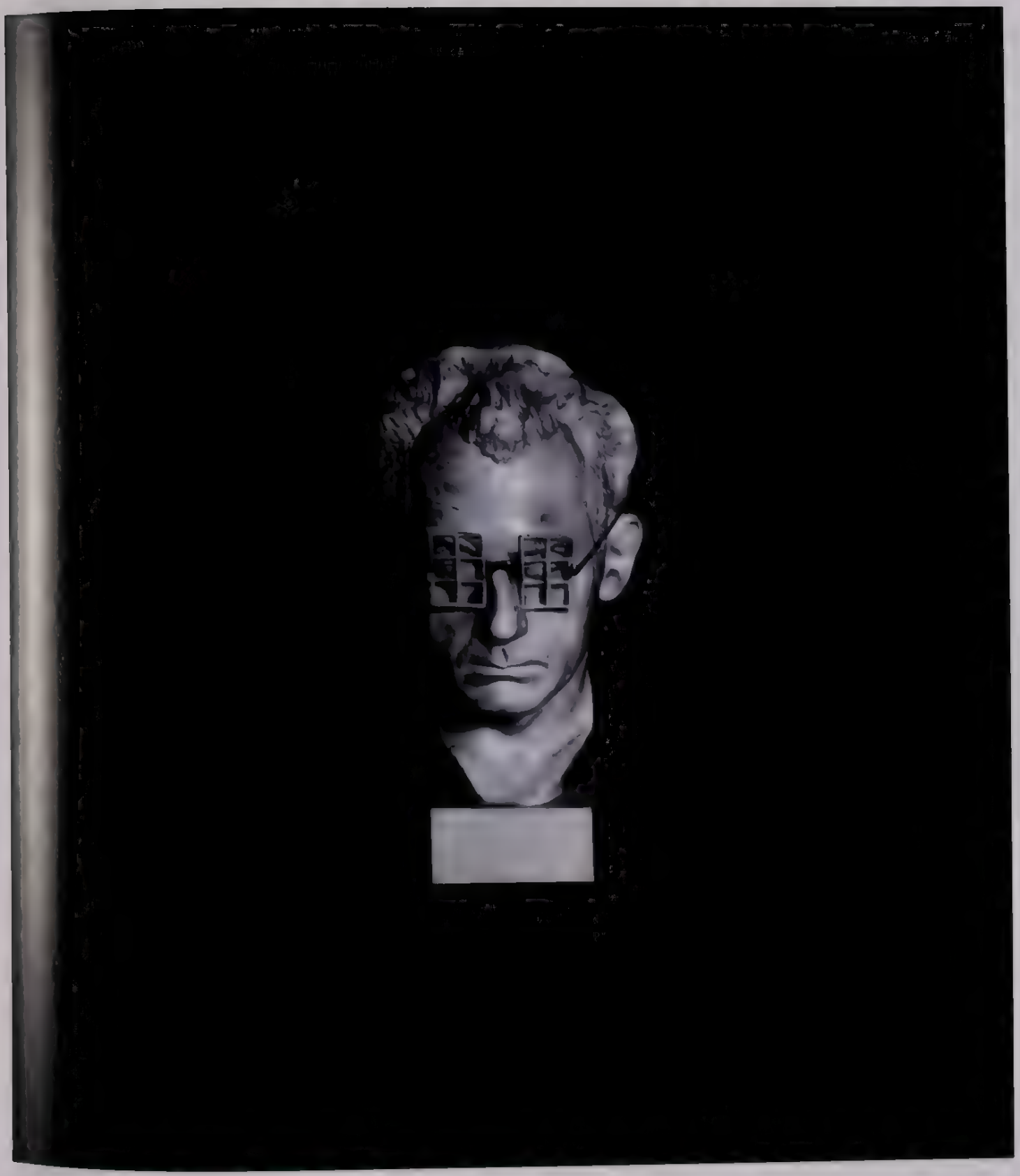


677 3–7 Man Ray Original photographs for *La Photographie n'est pas l'art* (Paris GLM 1937) 1937 Gelatin-silver prints, page 39 3 x 31 3 cm each





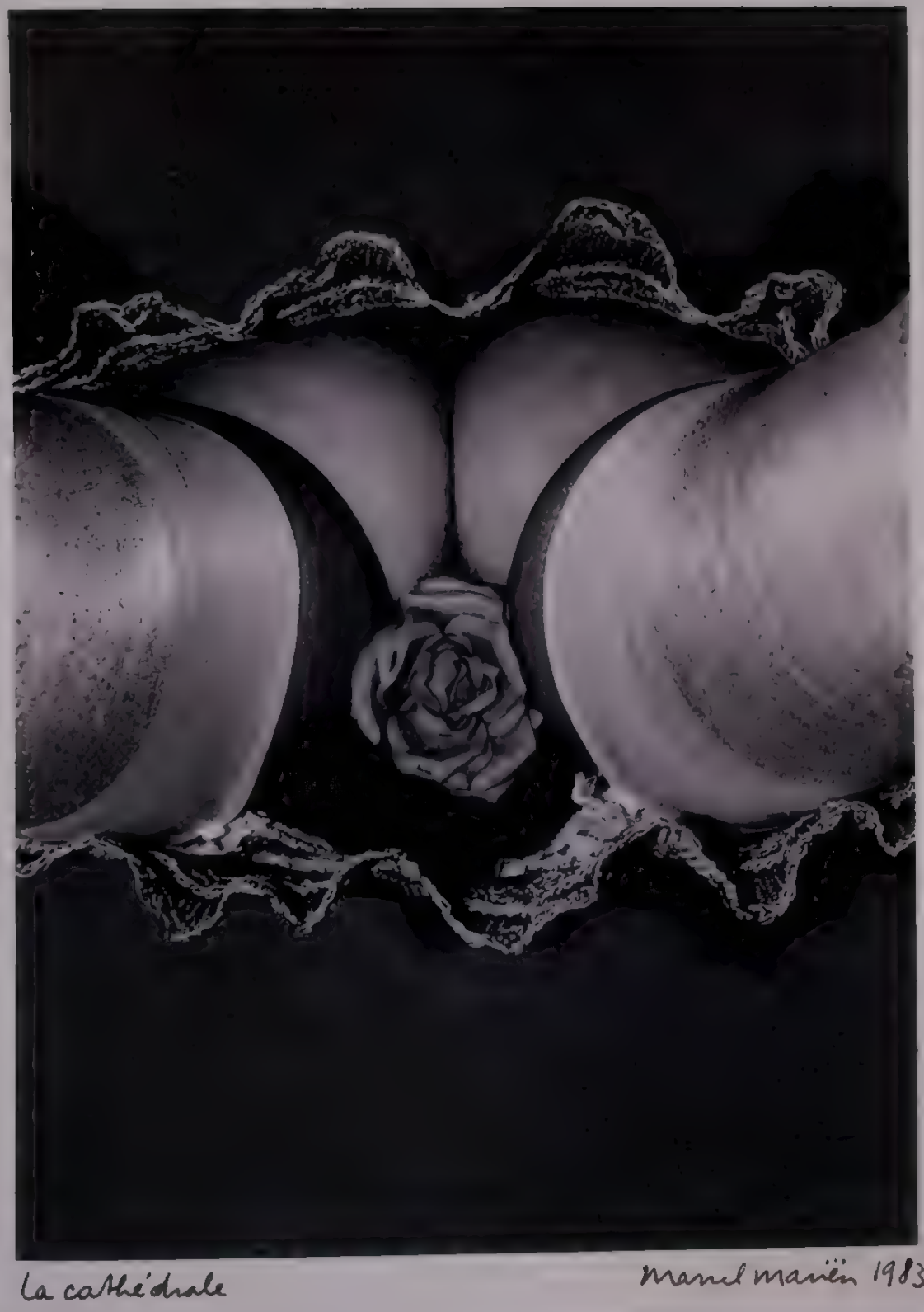
677.8–12 Man Ray Original photographs for *La Photographie n'est pas l'art* (Paris: GLM, 1937), 1937. Gelatin-silver prints, page: 39.3 x 31.3 cm each



678.1. Man Ray *The Surrealist Group at a Café on rue Blanche, Paris*, March 1953. Gelatin-silver print, 17.7 x 20.7 cm. Back row: Suzanne Cordonnier, Julien Gracq, Elisa Breton, José Pierre, unidentified. Middle row: Michel Zimbacca, Clovis Trouille, Andralis, Jean-Louis Bédouin, Jean-Pierre Duprey Front row. Man Ray, Maryse Sandoz, Max Ernst, Alberto Giacometti

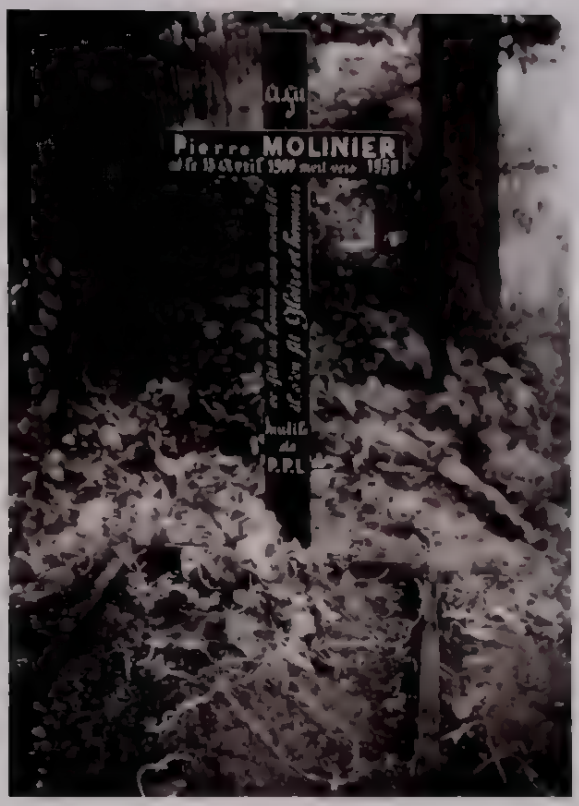
678.2 Man Ray *The Surrealist Group at a Café on rue Blanche, Paris*, March 1953. Gelatin-silver print. 14.6 × 22.1 cm. Back row: Ado Kyrou, Wolfgang Paalen, Wifredo Lam, J. C. Favreau, François Valorbe, Dolfi Trost. Middle row: Jacqueline Duprey, Gerard Legrand, Nora Mitrani, Bernard Roger, Mirabelle Dors. Front row: André Breton, Benjamin Péret, Simon Hantaï, Toyen, René Guy Doumayrou

Marcel Mariën
Emila Medková
Pierre Molinier
Roger Parry
Maurice Tabard
Raoul Ubac
František Vobecký



679 Marcel Mariën *The Cathedral (La Cathedrale)* 1983 Gelatin-silver print, 23 9 x 17 7 cm

680. Emila Medková *Vír*, 1949 Gelatin-silver print, 38.7 x 29.5 cm



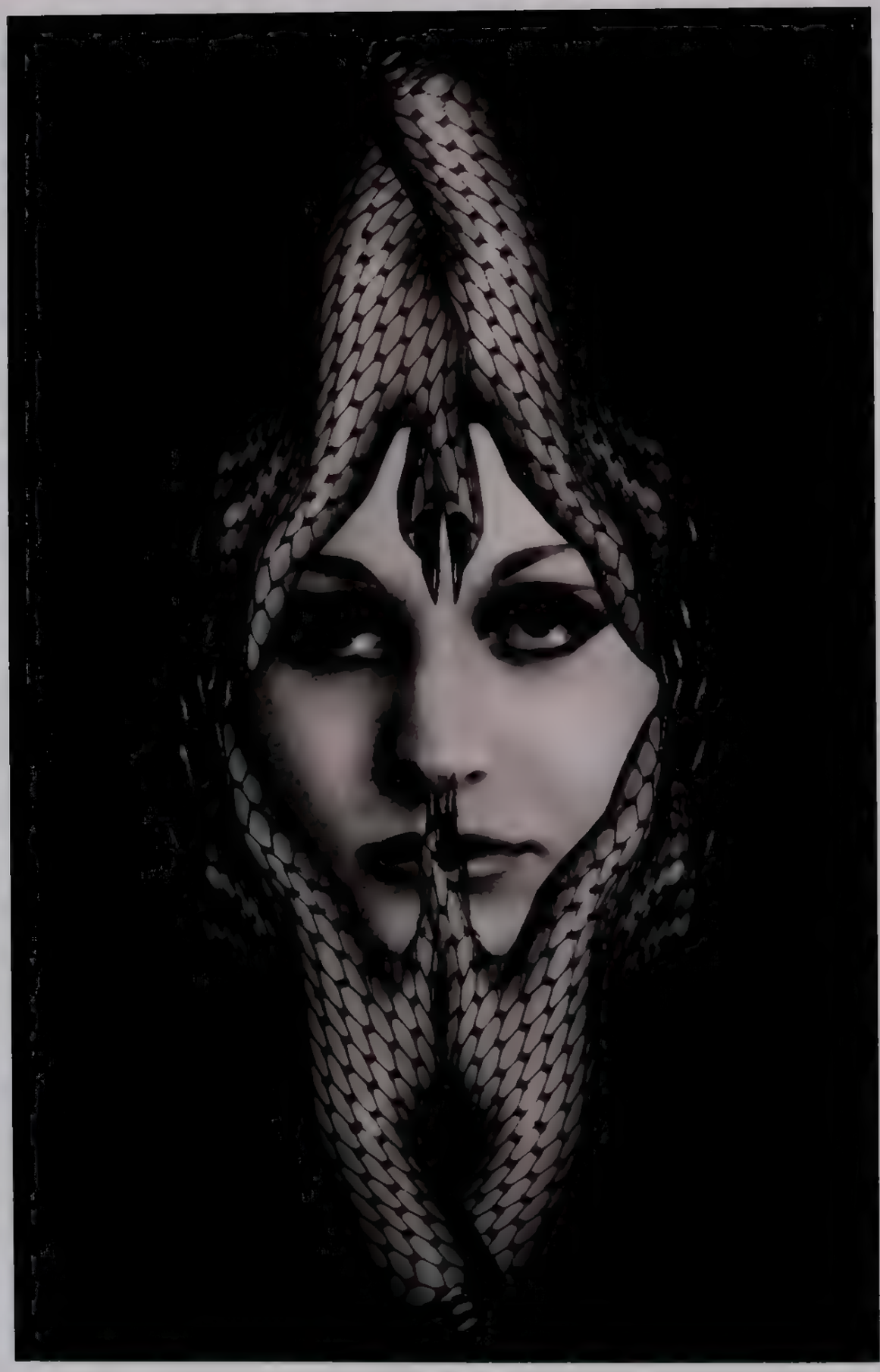
Photomontages bound in a copy of *Molinier*, exh. cat (Pans. Etoile Scellée, [1953])

681.1. Pierre Molinier *Fictitious Tomb of Pierre Molinier (Tombe fictive de Pierre Molinier)*, 1950. Gelatin-silver pnnt, 11.7 x 8 6 cm

681.2. Pierre Molinier *The Shaman (Le Chaman)*, ca. 1968. From the series *The Shaman and His Creatures (Le Chaman et ses créatures)*. Photomontage, 17.2 x 12.6 cm.

681.3. Pierre Molinier *The Twin Girls Are Always in Love (Les Jumelles sont toujours amoureuses)*, ca. 1968
From the series *The Shaman and His Creatures (Le Chaman et ses créatures)* Photomontage, 11.1 x 15.5 cm

681.4. Pierre Molinier *Untitled*, ca. 1966 Photomontage, 11.4 x 8 4 cm



682 Pierre Molinier *Hanel 1*, ca. 1968. From the series *The Shaman and His Creatures* (*Le Chaman et ses créatures*). Photomontage, 17 x 12 cm

683 Pierre Molinier *Hell's Flower* (*Fleur d'enfer*), ca. 1968. From the series *The Shaman and His* [illegible]
(*Le Chaman et ses créatures*) Photomontage, 22.8 x [illegible]

684 Pierre Molinier *Botanical* (*Botanique*), ca. 1968 From the series *The Shaman and His Creatures* (*Le Chaman et ses créatures*) Photomontage [illegible]

685. Pierre Molinier *The Podex of Love* (*Le Podex d'amour*), ca. 1968. From the series *The Shaman and His Creatures* (*Le Chaman et ses creatures*). Photomontage, 23.6 x 17.4 cm

686. Pierre Molinier *Ossgrafo Is Hiding* (*Ossgrafo se cache*), ca. 1968. From the series *The Shaman and His Creatures* (*Le Chaman et ses créatures*). Photomontage, 23.5 x 17.5 cm

687. Pierre Molinier *Manès's Feast* (*Le Festin de Manès*), ca. 1968. From the series *The Shaman and His Creatures* (*Le Chaman et ses créatures*). Photomontage, 23.5 x 17.5 cm

688 Pierre Molinier *The Victory (La Victoire)*, ca. 1968. From the series *The Shaman and His Creatures (Le Chaman et ses creatures)*. Photomontage, 17.3 x 23.5 cm

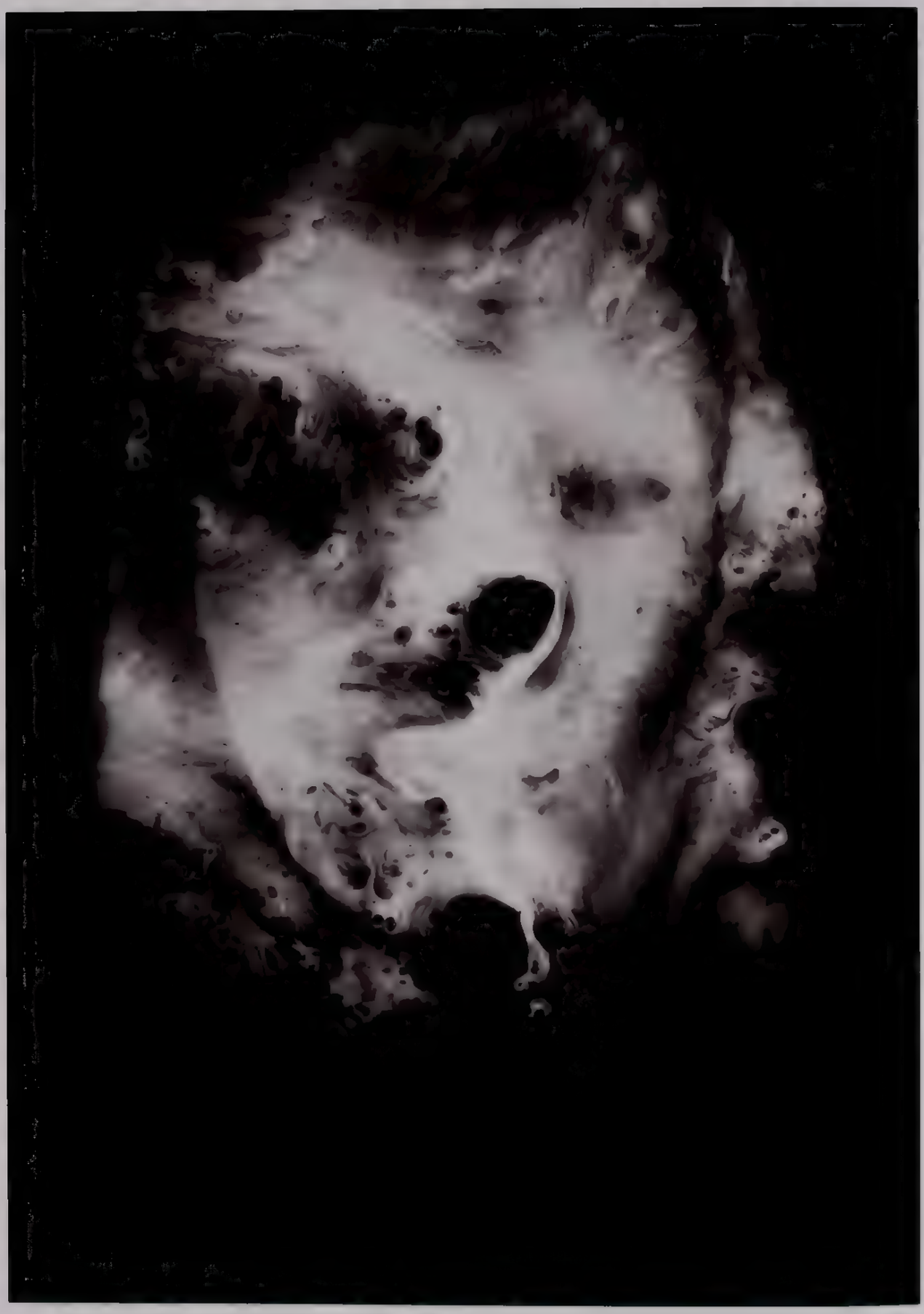
689 Pierre Molinier *Star of Six (L Etoile de six)* ca 1968 From the series *The Shaman and His Creatures (Le Chaman et ses creatures)* Photomontage, 21 4 x 16.7 cm

690 Pierre Molinier *Skindamourdo* ca 1968 From the series *The Shaman and His Creatures (Le Chaman et ses creatures)* Photomontage 17.4 x 24 cm

691.1 Roger Parry Photograph mounted on page in a copy of *Banalité* by Leon-Paul Fargue (Paris 1930) 1930 Gelatin silver print 21.6 x 16.6 cm

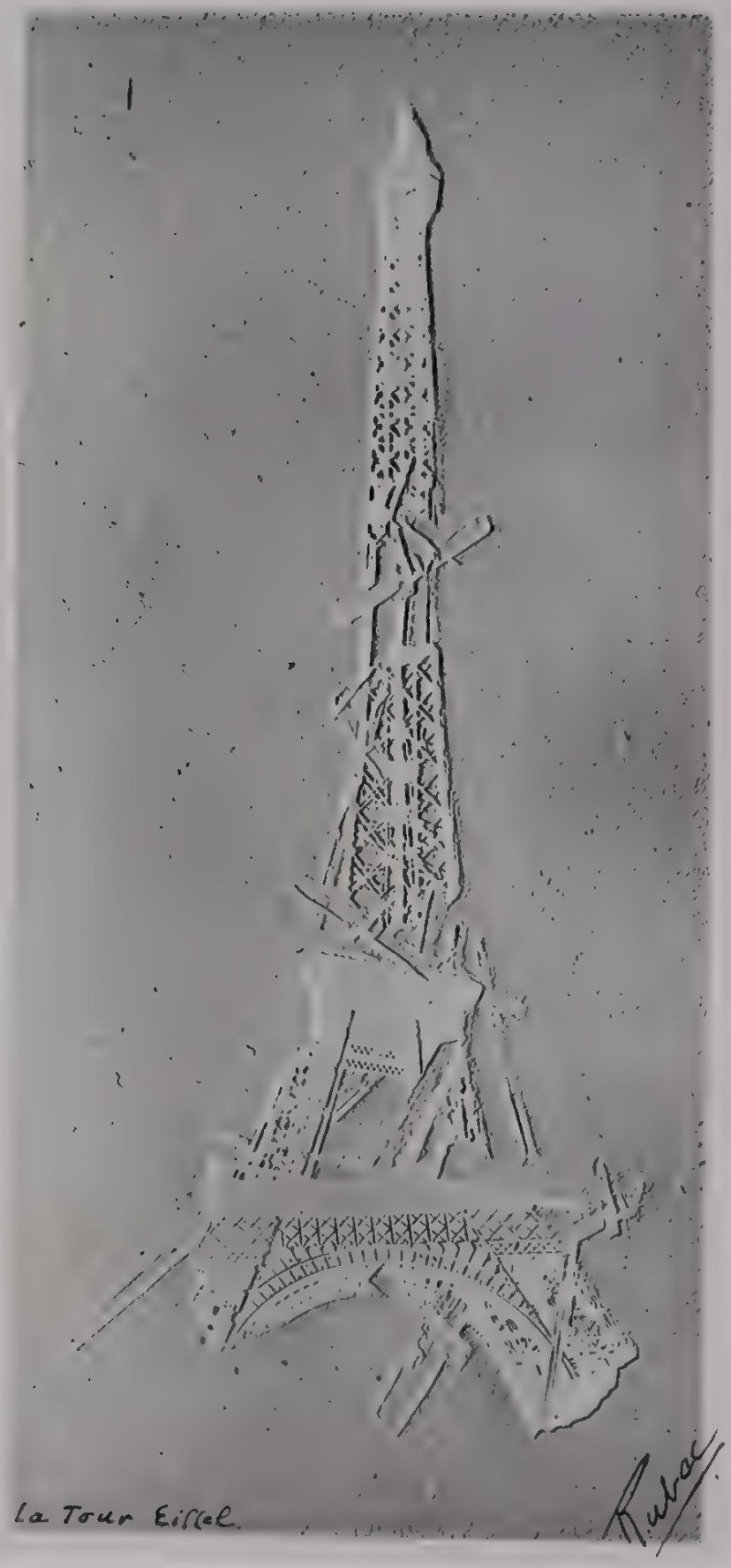
691 2– 3 Roger Parry Photographs mounted on pages in a copy of *Banalité* by Léon-Paul Fargue (Paris, 1930) 1930 Gelatin-silver prints, 21 8 x 16 cm, 22 x 16 6 cm

692 Maurice Tabard *Solarizations against Black Background (Solarisations sur fond noir)*, 1960 Photogram, 31 x 21 cm



693 Raoul Ubac *Untitled (Soufflage)*, ca. 1937. Gelatin-silver print, 19.7 x 14.3 cm

694 Raoul Ubac *Untitled*, 1935 Gelatin-silver print, 24 x 17.1 cm



695 Raoul Ubac *Fossil of the Eiffel Tower (Fossile de la Tour Eiffel)*, ca 1938–39 Gelatin-silver print, 24 1 x 12 5 cm

696 Raoul Ubac *Battle of the Amazons (Combat de Penthesilée)*, ca. 1938–39. Gelatin-silver print. 29 x 39 cm

697. Unknown photographer *René Crevel*, ca. 1922–23. Gelatin-silver print, 17.7 × 12.8 cm

698 František Vobecký *The Memories (Les Souvenirs)*, 1935 Gelatin-silver print 39.7 x 29.2 cm

Binding

[illegible] by Jean Toulet

If French bookbinding can take pride in a long decorative tradition, it was only at the beginning of the 1930s that designers, no longer working in a self-contained milieu, became open to certain contemporary artistic movements, echoing the ideas of the new books entrusted to them. From that moment on, some outstanding figures were to monopolize the attention and choices of an always limited number of active collectors

To a certain extent, this road was opened to binding designers by Pierre Legrain. As early as 1917, when the couturier Jacques Doucet asked him to create the exterior decoration for his modern books, Legrain introduced a repertoire of geometrized forms that soon was to be defined as the Art Deco style. In doing this, he continued the tradition of all his predecessors, who had endeavored to adapt the prevailing ornamentation of their time to their own work. Legrain was particularly innovative within the personal artistic position that he earned for himself in the traditional milieu of bookbinding. Indeed, he was not a bookbinder from the start; before specializing in bookbinding, he was a young decorator who designed furniture, objects, and jewelry. Thus, he inaugurated a new lineage of nonbookbinder bookbinders. For most of the century, the major talents who followed would, as Legrain did, commission professional craftspeople to execute their designs.

Legrain continued to be considered as someone who provided luxury goods, "objets d'art," that were at times perceived as bibelots and that never reached the stature of, for example, Picasso's *Les Demoiselles d'Avignon*, which was part of the collection belonging to his patron, Doucet. Legrain, who died prematurely in 1929, had a very short career, lasting scarcely ten years. There were mainly two designers from the same generation who took over where he left off: Paul Bonet and Rose Adler. Like Legrain, they were nonbookbinder bookbinders and were influenced by the Art Deco style. Each interpreted it in their own way, Bonet with vigor, Adler with elegance. Their work during the roaring twenties continues to be greatly appreciated, but their place in twentieth-century binding is above all due to their differing from a codified decorative repertoire.

Although Bonet's work, after receiving immense support, is today sometimes questioned, it cannot be denied that, beyond his oeuvre, he was the protagonist of creative binding's new status. In the early 1930s, through René Gaffé, a major painting and book collector, he discovered a type of book entirely new to him, that of the Surrealist poets, to some of whom he was introduced. Surrealism was a shock to Bonet, and even more so because some of the poets—André Breton, René Char, Paul Eluard—took an interest in his creations, commissioning him to work with certain of their personal copies enriched with precious, unique documents. Thus, binding was no longer confined to the desires and pleasures of fashionable society, but was opened to the avant-garde sphere of collectors and poets for the first time

Bonet designed several "Surrealist" bindings for Gaffé and for these authors, breaking with his previous decorative aesthetic. But the insidious impact of Surrealist practices and thinking, particularly those concerning the object, was of greater importance. There was a clear connection, for example, between Valentine Hugo's 1931 "Surrealist object" and Bonet's binding designed for Char in 1932 for a copy of Breton's *Nadja*. In both cases, a large gloved hand is depicted. As Breton wrote, "A fundamental crisis of the object is produced in Surrealism's path."[1] Bonet's bindings were to be marked by the context in which he found himself; they were no longer merely superficial envelopes to please the eye. Carried at first by a slow and dispersed movement, the bound book was gradually to become one of the different types of objects that Breton defined as "the real and virtual object, the mobile and silent object, the ghost object, the interpreted object, the being object, etc."[2]

Collages from this period may have led bookbinding into new creative directions. For several centuries, the "mosaic" (a kind of collage of colored leather pieces) had been one of the basic

bookbinding techniques, used for purely decorative reasons. Such artistry could only benefit from the contemporary debates. In 1930, Louis Aragon outlined the terms: from the first Cubist collages "come two distinct categories of work, one in which the affixed element is used . . . to represent the object, the other in which it is included because of its material property. . . . the latter types are scarcely more than pictorial pieces in which . . . everything comes back to enriching the palette On the other hand, the former announce the collages to come [that is, those by Max Ernst and the Surrealists] in which what is expressed overrides the way in which it is expressed, in which the represented object plays the role of a word."[3] These distinctions established all the modalities that binders, more or less consciously, were to adopt in their compositions during the next five decades, although it is probable that they discovered these more in the collages themselves than in theoretical texts.

In the beginning of the 1930s, Bonet was no longer satisfied with the craftspeople with whom he worked. He found their covers too heavy. He recruited new artisans and formulated new demands. Little by little, bindings evolved into what they are today, namely, neat, smooth, detailed objects in which nothing of the process involved in creating them can be detected. Bonet's new research was not only due to a taste for refined work or even technical mastery. It also had some complicity with certain Surrealist declarations, such as one by Aragon: "One can imagine a time in which painters . . . will find it below them to apply paint themselves and will recognize in this personal touch only the documentary interest of a manuscript."[4] "Anyone will spread Picabia's housepaint."[5] For in the end, as Breton wrote, "what is beautiful, is to paint invention well."[6] Invention is the key word Everything happened as if in anticipation of the obsession that binders from then on would have for perpetual originality, for inventing what they had not yet experienced. They meant to provoke surprise while hiding their own involvement behind impersonal techniques.

Bonet was not a Surrealist. His temperament, training, milieu, and professional activities were against it. He was a decorator whose work was receptive to some diffuse and implicit proposals of a certain avant-garde The true Surrealist bookbinders were Georges Hugnet, Lucienne Talheimer (who was Breton's friend and who bound for him), and, later, Jean Benoît. The poet Hugnet instinctively felt that bookbinding and the Surrealist object were part of the same plan, for him, it was "the book [that] fills his object."[7] He even founded a workshop in which one craftsperson executed both. His bindings, which are more violent than those created by specialized bookbinders, are enigmatic inventions that refuse any explicit meaning Benjamin Péret saw them as "ghostlike constructions" calling for a personal poetic interpretation, like the one he made in the review *Minotaure* in 1937. Benoît belonged to the post–World War II generation of Surrealists. He was not a bookbinder "and was no more an artist than a painter or sculptor."[8] For certain books to which he felt beholden, he created "sculpture-casings" that were meant to make "visible," but also "tangible," "all that murmuring of color scent, images, forms with which we unconsciously surround the texts that are important to us "[9] His constructions must be experienced as intimate, petrified events that are objectivized Sometimes they reach frenzy and become analogous to the performances, live and provocative, that he also liked to organize.

Steadfast in his right (an obligation?) to discontinuity, to the ruptures that the cult of invention granted him, Bonet undertook an elusively diverse production that can be defined by its two extremes. His radiant decors composed only of the rigorous play of thin gilt lines desist from any personal mark, as well as any reference to contemporary styles. Unrelated to the books that they cover, they revived the fine tradition, decorative and adaptable, of older bookbindings Contrasting with this, Bonet would always be fond of the ostentatious feat, accumulating forms, colors, plays on letters, sometimes embossed, that give a book the seal of luxury over any plastic intention

Part of Bonet's work accompanied the abstract movement that, beginning in the 1940s, was attempting to secure its place in France, confronting the generation of important painters that was established before World War I. Here one should note a paradoxical case, that of Sonia Delaunay. As early as 1913, she had created several bindings for certain books from her private library whose boards she decorated with completely abstract collages. These went far beyond the history of binding, because they were among the first collages created in France and were among the first abstract plastic compositions. Although they were exhibited the same year that they were created at the gallery Der Sturm in Berlin,[10] they had no repercussions in book collecting circles, no more than the unusual embroidered bindings that she executed in the 1920s.

The abstract movement prevailed in French bookbinding at midcentury, both among the older generation and newcomers. Bonet conceived his abstract compositions in identifiable groups. They were generally formed by repeating juxtaposed and well-defined motifs on the boards with plain, rather unvarying colors. They seem to express the conflicting struggle between free invention and concerted decorative construction.

Adler, after her forced retirement during World War II, underwent an almost juvenile renewal. While not rejecting a sort of return to a refined Art Deco style, she brought together simple forms with subtle tones in light compositions that impose their clarity on the viewer. One can often recognize in them that she was a genuine visual artist whose works were open to a wider range than the one (necessarily limited) imposed by the dimensions of the book.

Pierre-Lucien Martin, the oldest of those who began working after the war, was first a craftsman-binder before devoting himself solely to creation. From his beginnings as an artisan, he retained a penchant for methodical work; he favored such drafting tools as the ruler and compass. Influenced for a time by the painter Victor Vasarely's optical research, Martin often sought the effects of illusionist perspective. His work clearly stems from the permissiveness that abstraction granted, and it forms a decorative system that at once attempts to be personal and rejects any subjective impulse

The most accomplished abstract binding is to be found in Monique Mathieu's works. Rejecting Bonet's vivid flat colors and smooth materials in favor of more irregular and subtle elements, Mathieu created a genuine personal palette that opened pictorial possibilities from which no other binder had yet profited. A spontaneous urge (seemingly) led her to include scattered bits of various leathers in random collages (still seemingly). Little inclined toward gratuitous sculptural reliefs, as found in Bonet's or Martin's works, Mathieu often seemed pressured to split her covers with thin hollow lines that crack her compositions. Far from offering supposedly "feminine" harmonious assemblages, as it is sometimes thought, her bindings show a type of new materiality, as if "natural," yet neither mineral nor plant, and that, outside direct connection, latently relates to works by Jean Dubuffet, Antoni Tàpies, or Raoul Ubac. One is tempted to consider Blaise Cendrars's remark that "we will never know other traces of life—either planet life or human life—than what rises to our conscience without traces of writing." Mathieu—whose pictorialist bindings have been the most apt to profit from being confronted with certain contemporary paintings—still works today, reinventing her oeuvre without interruption.

More than anyone else, Georges Leroux exploited the liberties that were opened to bookbinding practice in his time. In his work, he took on and enlivened practically all the artistic movements around him. Using the books that were entrusted to him as a pretext, he referred without prejudice to Dubuffet, Max Ernst, Joan Miró, and many others. With equal and complete accessibility—when a Kahnweiler edition or work by Breton inspired him to do so—he invented decors that can be called types of "Cubist" or "Surrealist" assemblages. If he felt like it, he would use all the plastic possibilities that abstraction could offer. But (and this is a crucial point) his work never involved copying, imitating, or even interpreting. In relation to the initial stimulation, there is always a proposal to be understood by initiated clients, a playful twist or an overstatement becoming almost a parody. In fact, this involved including "figures of style" that go from elementary allusion to metaphor, along with cryptograms. His oeuvre is like a personal figurative discourse that absorbs the literature and arts

conveyed by the works he was to bind. His exploration intrigues and confounds. It is strange and unexplainable that, despite their disparity, Leroux's bindings can be immediately identified as his. It is just as strange that his work combines so much invention and intelligence, so much mastery of forms and colors, so much taste (supremely good and horribly bad), so much ingenuity and cunning.

A considerable break, more violent than the one brought on by Bonet, developed at the end of the 1970s with the appearance of a new figure who burst onto the binding scene: Jean de Gonet. He was a self-taught binder in the beginning, and a binder (skilled) he would remain. He abruptly ended an entire chapter in the history of French bookbinding. His action stemmed precisely from the intuition of binding's specificity (one that the osmosis between decorative binding and the visual arts had somewhat masked) and also grew from a reflection about binding practices. It is connected to two distinct types of awareness that are nevertheless so closely entangled that it is impossible to discern which may have priority. He realized that bookbinding boards were not meant to be space for a composition like a painter's canvas. So, he rejected the ornamental tradition and, even more, the pictorialist binding from the preceding decades. He also realized that one of the functions of a binding was to refine an organic object that has its own structures. This involved the taking into account (the mise-en-scène, de Gonet has said) of all the constitutive binding elements as factors for establishing the object in visual space. To these lucid foundations, more instinctive aesthetic preferences were added: the choice of dyes; the texture of materials; opting for a more pliable, more manageable, more solid book. A desire or need for constant renewal answered to a similar, equally personal call, but it was still based on connecting and strengthening the same basic propositions. Finally, beyond any analysis that one can make, it seems that de Gonet's original impulse was to reinstate the bound book in its rightful place, namely, the book collections and libraries from which an attempt had been made to isolate it. It would be possible to relate his creations to certain recent movements that originated in a reflection on the practice of the arts and the constraints of their substrata, or even on the "death of art." This would still serve to show his independence with regard to his predecessors and the place that his bindings secure for him.

All of the bookbinders presented in this section were active designers who endeavored to seek ways to manifest their singularity. It is remarkable to note that they nevertheless remained loyal to the age-old material of binding—leather—as well as to an impersonal technique. It is these particular practices that most likely cause their work to continue to be confined to a specific sector in the artistic sphere, but it is unjust that they have such an ambiguous place in contemporary art. Perhaps the present publication, highlighting the role that can be played by the bibliophile, will be the occasion for the appreciation bindings deserve. A bookbinder almost always works on a book that he or she has been commissioned to bind. Without a book at one's disposal, there is no stimulation, no creation. Even when a collector acquires a book that a fellow collector has already had bound, a choice has been made that helps to promote the designer. In the specific case of an art that is so dependent on booklovers, the recognition offered here focuses attention on the collector as well as the binder.

Translated, from the French, by Molly Stevens and Anne Walker

1. André Breton, *Dictionnaire abrégé du surréalisme, en collaboration avec Paul Eluard*, in vol. 2 of Breton, *Oeuvres complètes*, Bibliothèque de la Pléiade (Paris: Gallimard, 1992), p. 826.
2. Ibid., p. 827.
3. Louis Aragon, *La Peinture au défi* (1930), in Aragon, *Les Collages* (Paris: Hermann, 1993), p. 40.
4. Ibid., p. 41.
5. Ibid., p. 43.
6. Breton, "Francis Picabia," in vol. 1 of Breton, *Oeuvres complètes*, Bibliothèque de la Pléiade (Paris: Gallimard, 1988), p. 281.
7. Benjamin Péret, "Livres-objets par Georges Hugnet," *Minotaure*, no. 10 (winter 1937), p. 40.
8. Annie Le Brun, *Jean Benoît* (Paris: Filipacchi, 1996), p. 6.
9. Ibid., p. 19.
10. *Erster Deutscher Herbstsalon*, exh. cat. (Der Sturm, Berlin, 1913), p. 16, cat. nos. 104–16.

Rose Adler
Paul Bonet
Jean de Gonet
Alain Devauchelle
Renée Haas
Georges Leroux
Pierre-Lucien Martin
Monique Mathieu
Henri Mercher
Mary Reynolds
Lucienne Talheimer

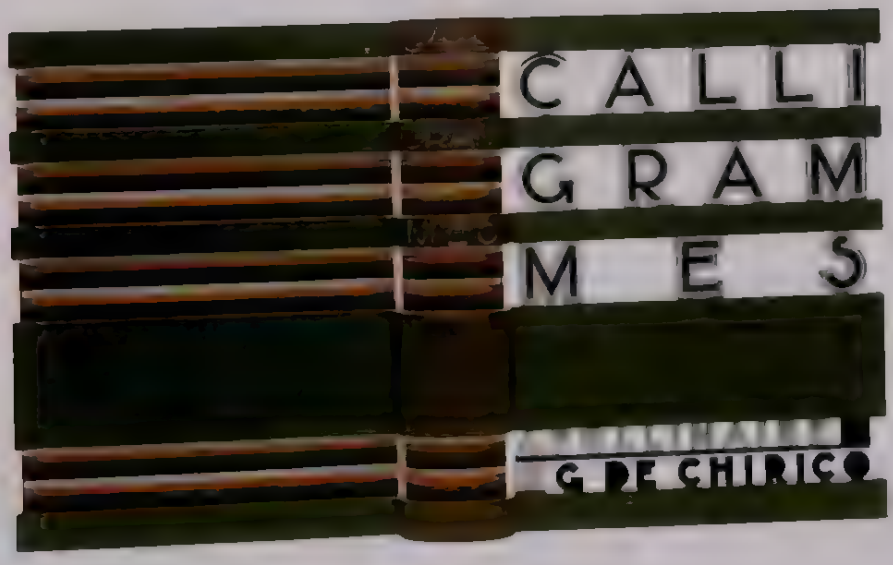
Jean Arp
Hans Bellme
André Breton
Sonia Delaunay
Georges Hugnet
Wifredo Lam
Man Ray
André Masson
Joan Miró
Yves Tanguy
Toyen

699 Rose Adler *Appliquée* by Paul Eluard (Paris, 1938), binding 1938. 14 6 x 15 2 x 2 5 cm

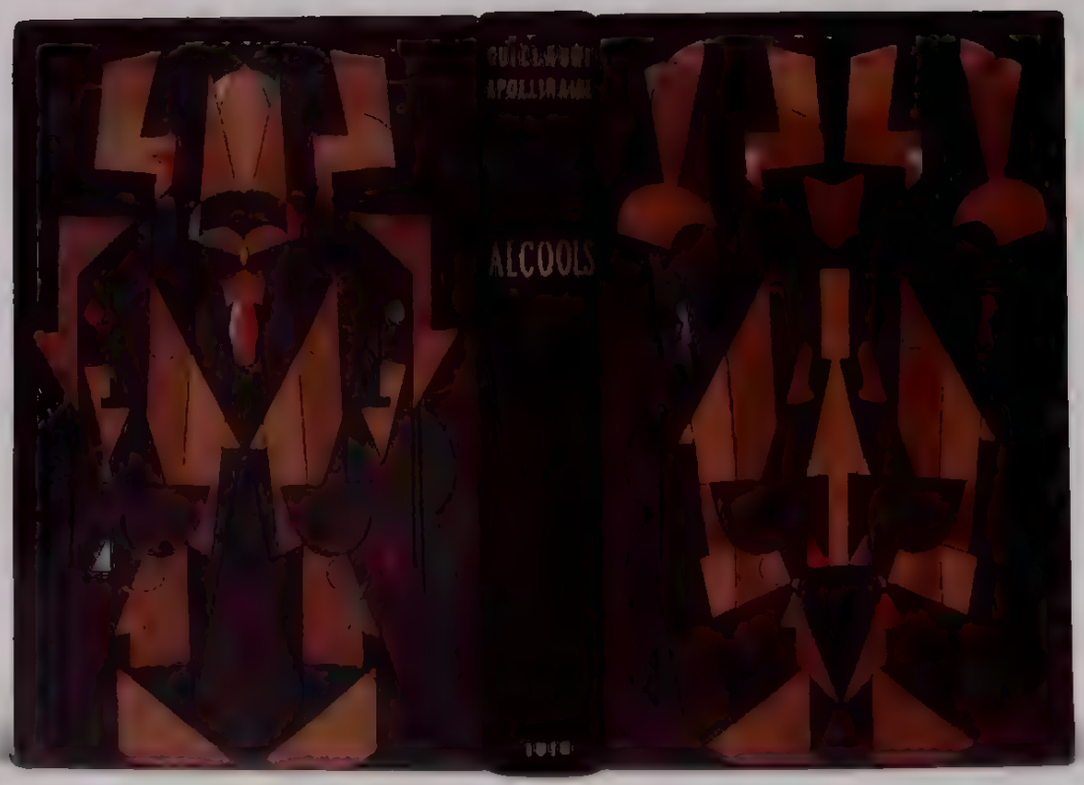
700 Rose Adler *Picasso derriere le masque* by P A Benoit (n d), binding 1957 11 6 X 12 X 1 2 cm

701 Rose Adler *Pierres* by P A Benoît (1958) binding 1959, 12 x 12 x 1 2 cm

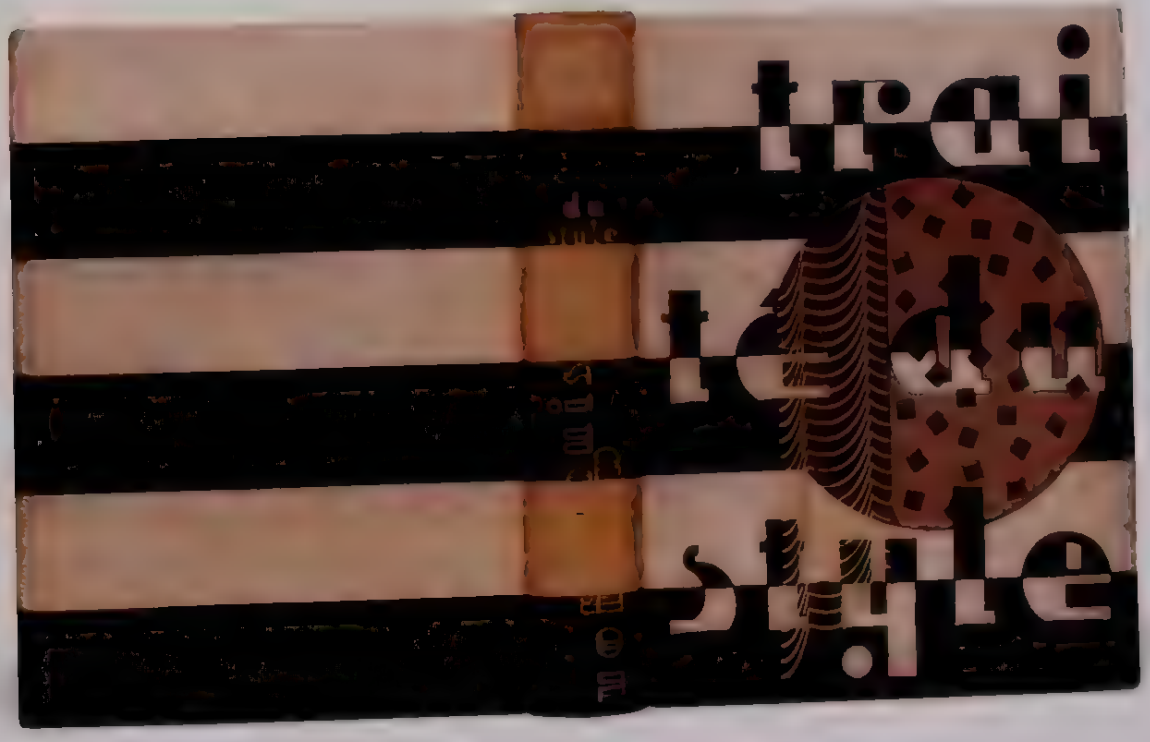
702 Rose Adler *Le Temps déborde* by Didier Desroches [Paul Eluard] (Paris: Cahiers d'Art, 1947), binding 1967, 24.8 x 18.7 x 1.6 cm



703 (two views) Paul Bonet *Calligrammes Poemes de la paix et de la guerre (1913-1916)* by Guillaume Apollinaire with illustrations by Giorgio de Chirico (Paris Galimard 1930) binding 1932 33 5 x 27 7 x 7 9 cm



704 Paul Bonet *Alcools: Poèmes 1898-1913* by Guillaume Apollinaire (Paris: Mercure de France, 1913), binding 1948, 18.7 x 12.7 x 3.2 cm
705 Paul Bonet *Les Mamelles de Tirésias* by Guillaume Apollinaire (Pans. Editions SIC, 1918), binding 1932, 19.7 x 14.9 x 1.9 cm
706 Paul Bonet *Les Mamelles de Tirésias* by Guillaume Apollinaire (Paris: Editions SIC, 1918), binding 1943, 19.3 x 14.7 x 1.9 cm



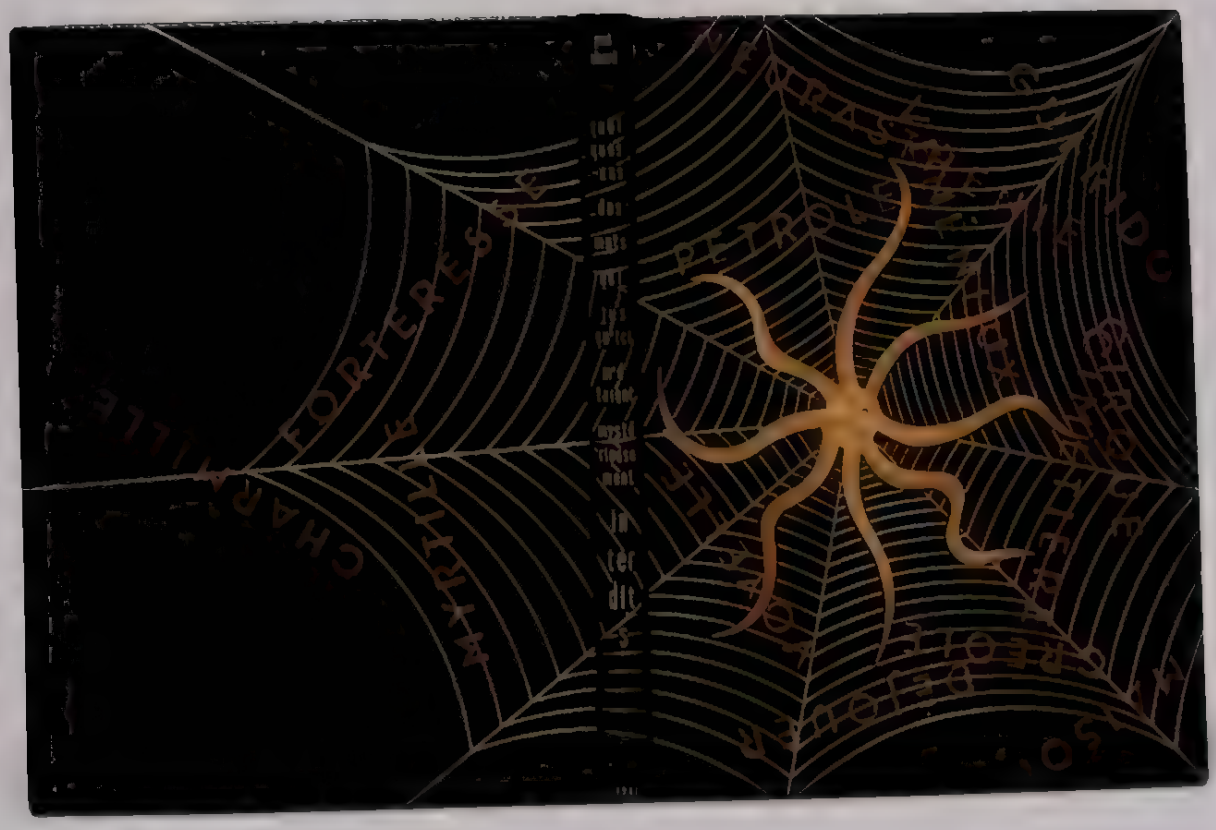
707 Paul Bonet *Le Cornet à dés* by Max Jacob (Paris: Imprimerie Leve, 1917), binding 1935, 20.3 x 14.9 x 2.5 cm

708 Paul Bonet *Traité du style* by Louis Aragon (Paris: N.R.F., 1928), binding 1931, 21.9 x 17.8 x 3.5 cm

709 Paul Bonet *Anecdotiques* by Guillaume Apollinaire (Paris: Librairie Stock, 1926), binding 1943, 19.1 x 14 x 3.8 cm

710 Paul Bonet *La Dernière Nuit* by Paul Eluard (Paris, 1942), binding 1943, 22.2 x 17.5 x 1.3 cm

711. Paul Bonet *Ferme la nuit* by Paul Morand (Paris: N.R.F., Librairie Gallimard, 1925), binding 1927, 25.4 x 21.6 x 6.3 cm

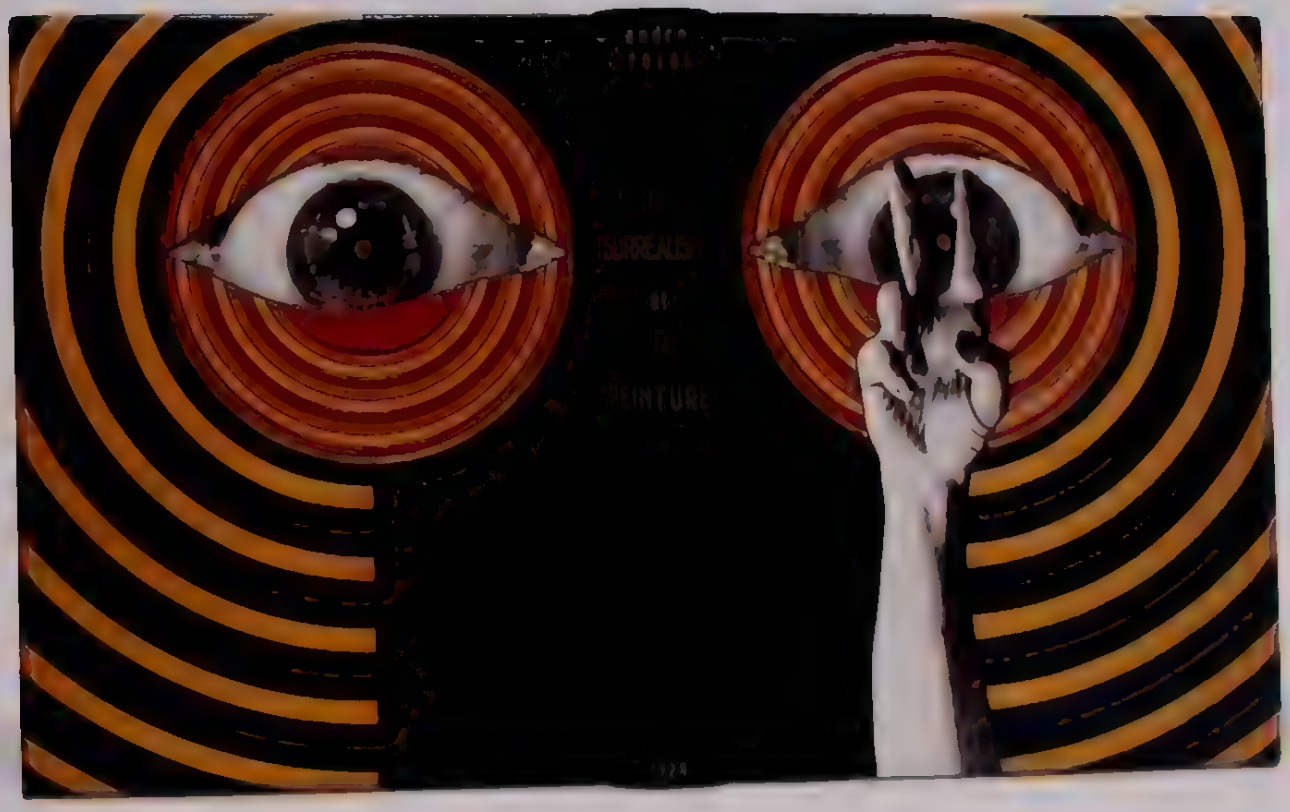


712 **Paul Bonet** *Quelques uns des mots qui jusqu'ici m'etaient mysterieusement interdits* by Paul Eluard (Paris: GLM, 1937) binding 1947 19 x 14.6 x 1.3 cm

713 **Paul Bonet** *Le Poete assassine* by Guillaume Apollinaire (1926) binding 1930, 28.6 x 23.5 x 3.8 cm

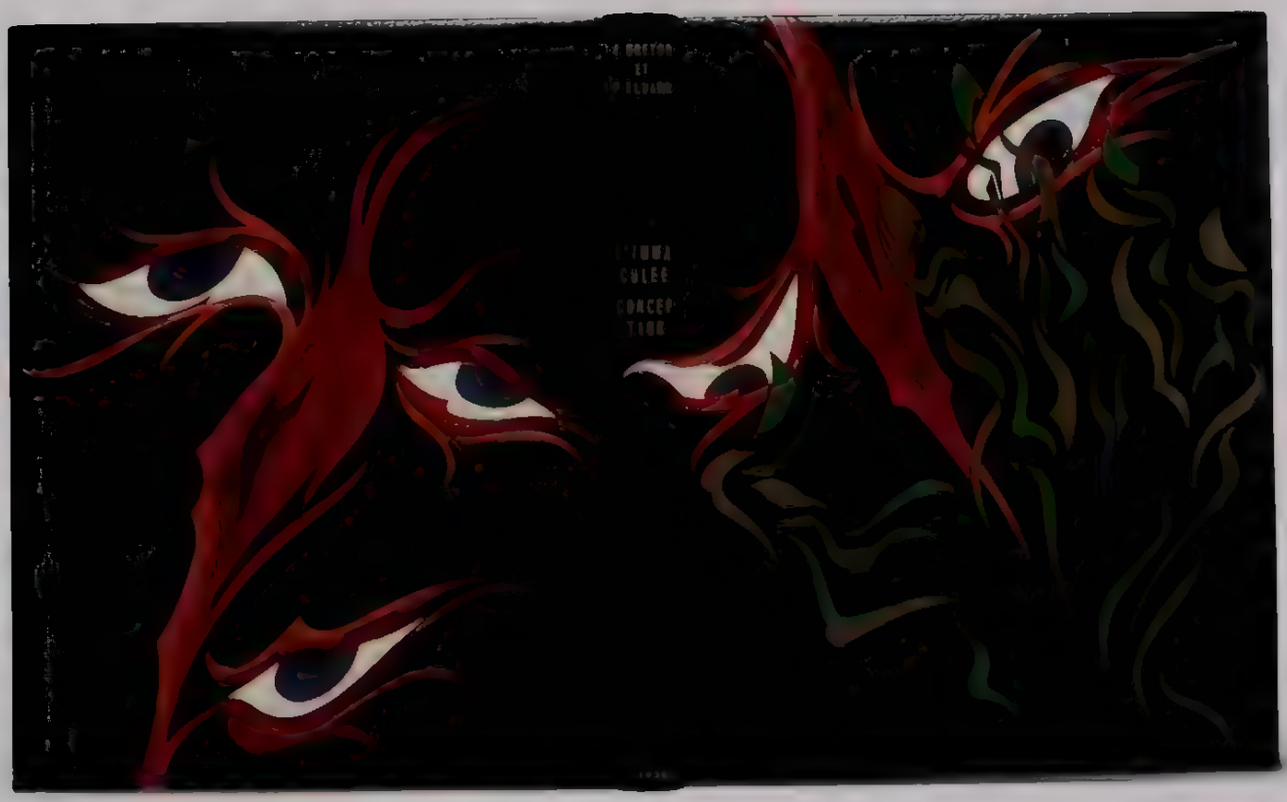
714 **Paul Bonet** *Ubu Roi* by Alfred Jarry (Paris: Mercure de France, 1896) binding 1950 16.3 x 11.5 x 3.5 cm

715. Paul Bonet *Clair de terre* by André Breton (Paris: Littérature, 1923), binding 1934, 28.9 x 19.7 x 1.6 cm



716 **Paul Bonet** *Le Surréalisme et la peinture* by Andre Breton (Paris N R F Librairie Gallimard 1928), binding 1934 24 8 x 20 3 x 4 1 cm

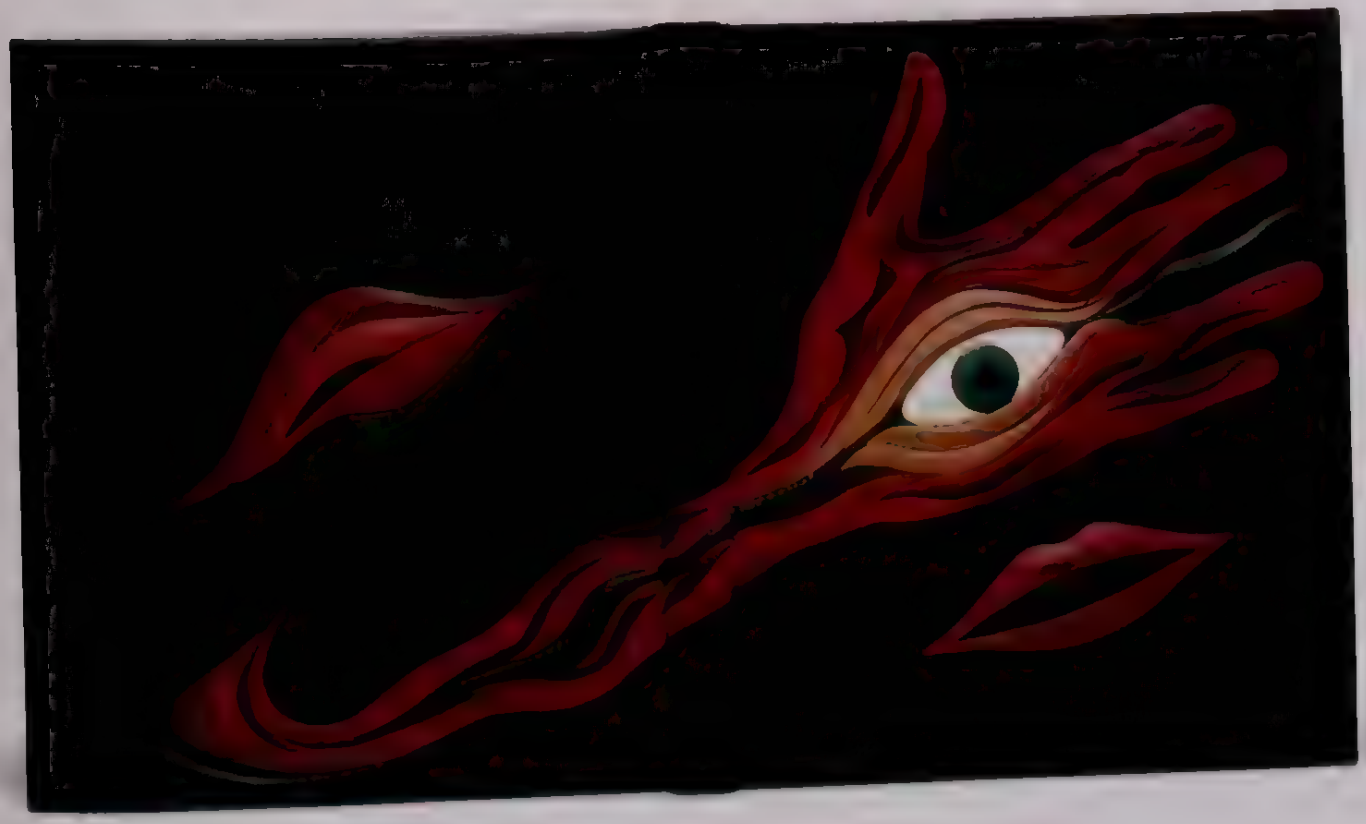
717 **Paul Bonet** *Une Vague de rêves* by Louis Aragon (Paris Hors Commerce 1924) bound with *Pierre Roy*, exh cat (Paris Editions Surrealistes, 1924) binding 1938, 24 8 x 19 6 x 2 cm



718 Paul Bonet *L'Immaculee Conception* by Paul Eluard and Andre Breton (Paris: Editions Surrealistes, Jose Corti, 1930), binding 1951, 24.4 x 19.7 x 2.5 cm.

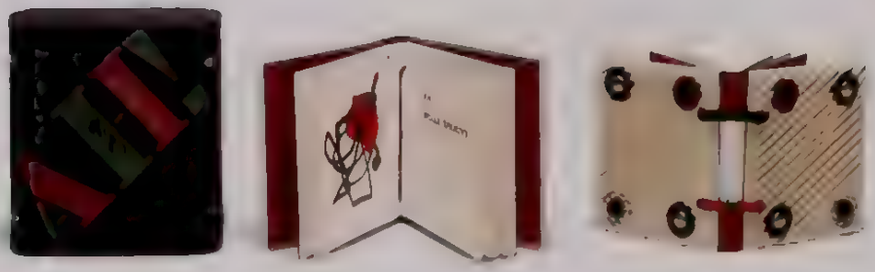
719. Paul Bonet *La Femme visible* by Salvador Dalí (Paris: Editions Surréalistes, 1930), binding 1931, 28.6 x 22.9 x 2.2 cm.

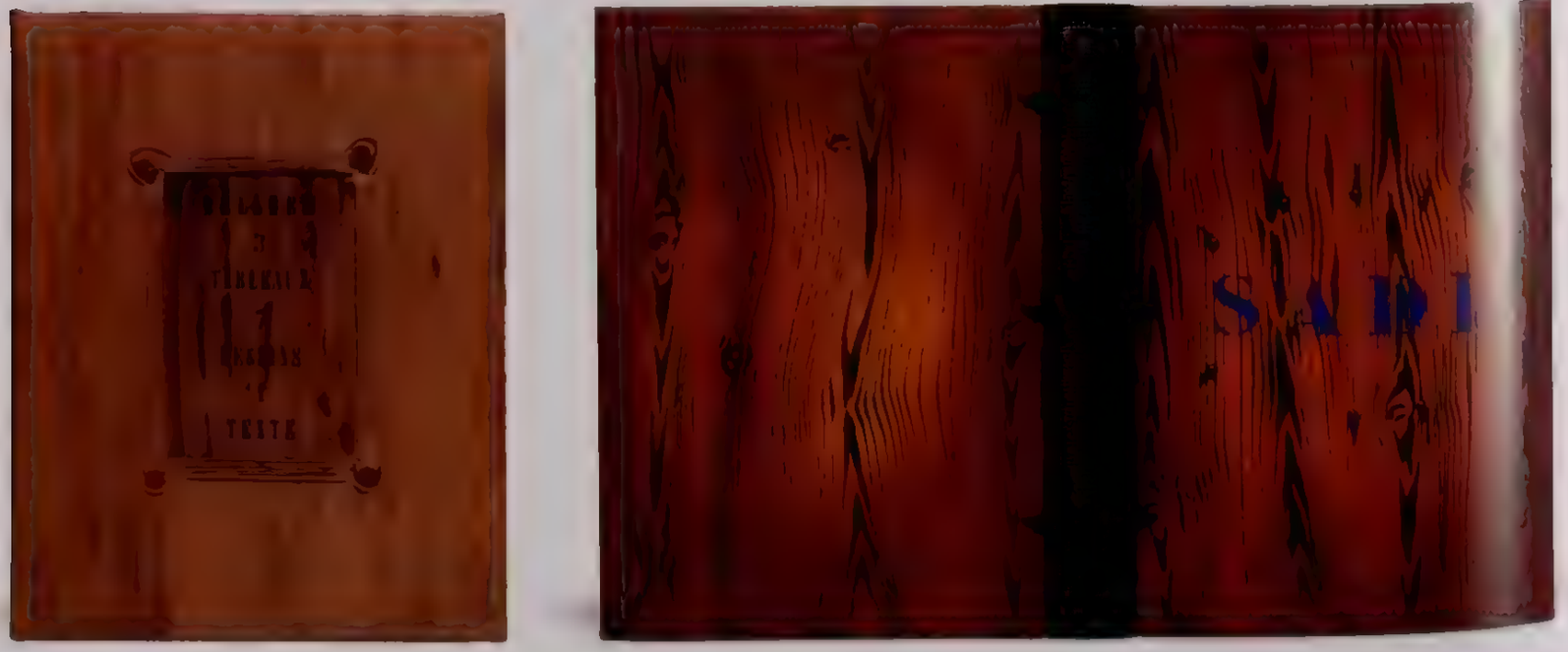
720 Paul Bonet *Contribution au dossier de certains intellectuels à tendance révolutionnaire*. Surrealist documents from 1929, binding 1931, 35.2 x 25.4 x 5.5 cm.



721 **Paul Bonet** *Le Con d'Irene* [by Louis Aragon] (Paris: R. Bonnel, 1928); binding 1931. 27.6 x 20 x 1.6 cm

722 **Paul Bonet** *The Poet Assassinated* by Guillaume Apollinaire, with illustrations by Jim Dine (New York: Tanglewood Press, 1968); binding 1970. 26 x 22.9 x 2.9 cm





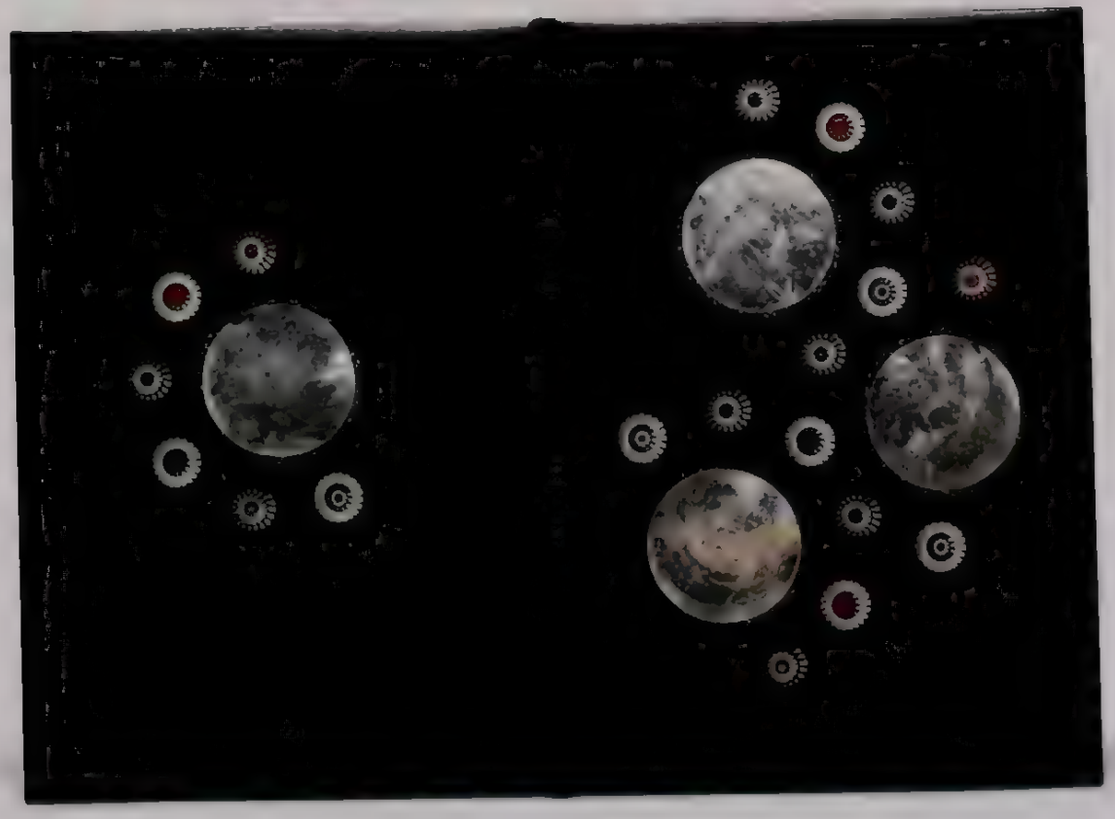
723 (box and two views) Jean de Gonet *Ah! Nulle epreuve* by P. A. Benoit (Ales: P.A.B., 1958), binding n.d., box: 5.7 x 5.7 x 1.6 cm, book: 4.8 x 4.1 x 0.9 cm

724. Jean de Gonet *3 Tableaux, 7 Dessins, 1 Texte* by Hans Bellmer (Paris: Documents Surréalistes, 1944), binding 1977, 24.1 x 20.3 x 2.2 cm

725. Jean de Gonet *Eugénie de Franval* by the Marquis de Sade (Paris: Les Editions Georges Artigues, 1948), binding 1989, 27.3 x 20.3 x 4.4 cm

726 Alain Devauchelle *L Immaculee Conception* by Andre Breton and Paul Eluard (Paris Editions Surrealistes, 1930) binding 1987, 23 8 x 19 1 x 3 2 cm

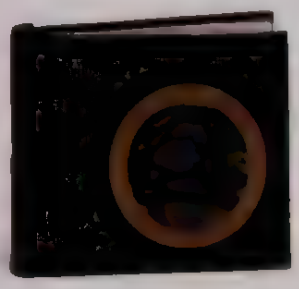
727 Renée Haas *Dons des féminines* by Valentine Penrose (Les Pas Perdus, 1951), binding 1967, 33 7 x 25 7 x 1 9 cm



728 Georges Leroux *De derriere les fagots* by Benjamin Peret (Paris Editions Surrealistes, 1934) binding 1969, 22 2 x 15 2 x 2 2 cm

729 Georges Leroux *Le Surrealisme et la peinture* by Andre Breton (Paris N R F , Librairie Gallimard 1928), binding 1971, 24 8 x 20 3 x 3 [illegible]

730 Georges Leroux *The Beggars Place* by Clark Mills (New York Nierendorf Gallery, [1940]) bound with *Jean sans terre nettoye par le vide* by Ivan Goll trans Clark Mills (New York Tandem Editions Nierendorf Gallery, n d) *Wrested from Mirrors* by Nicolas Calas trans William Carlos Williams (New York Nierendorf Gallery, [1942]), and *Pleine Marge* by Andre Breton, with illustrations by Kurt Seligmann (New York Nierendorf Gallery, [1943]), binding 1972 38 7 x 26 7 x 1 9 cm



731 Georges Leroux *Maltraite de peinture* by Jacques Hérold (Paris: Falaize, 1957), binding 1971, 35.6 x 26.7 x 2.5 cm

732 Georges Leroux *Le Feu au cul* by Georges Hugnet and Oscar Dominguez (Paris: 1943), binding 1972, 10.4 x 15.8 x 1.9 cm

733 Georges Leroux *La* by P. A. Benoit (Alès: P.A.B., 1960), binding 1968, 3.8 x 4.8 x .9 cm

734. Georges Leroux *La Ballade du soldat* by Georges Ribemont-Dessaignes, with illustrations by Max Ernst (Vence: Pierre Chave, 1972), binding 1973, 38.7 x 31.1 x 7 cm

735. Georges Leroux *Lettre de Marcel Duchamp à Tristan Tzara* (Alès: P.A.B., 1958), binding 1978, 12.4 x 12.1 x 1.6 cm

736. Georges Leroux *Température* by Jacqueline Roque (Alès: P.A.B., 1960), binding 1986, 2.4 x 5.1 x 1 cm

737. Georges Leroux *La Main passe* by Tristan Tzara, with illustrations by Vasily Kandinsky (Paris: Editions GLM, 1935), binding 1971, 19.7 x 14.6 x 1.6 cm

738. Georges Leroux *L'Immaculée Conception* by André Breton and Paul Eluard (Paris: Editions Surréalistes, Jose Corti, 1930), binding 1969, 26.7 x 20.3 x 1.9 cm

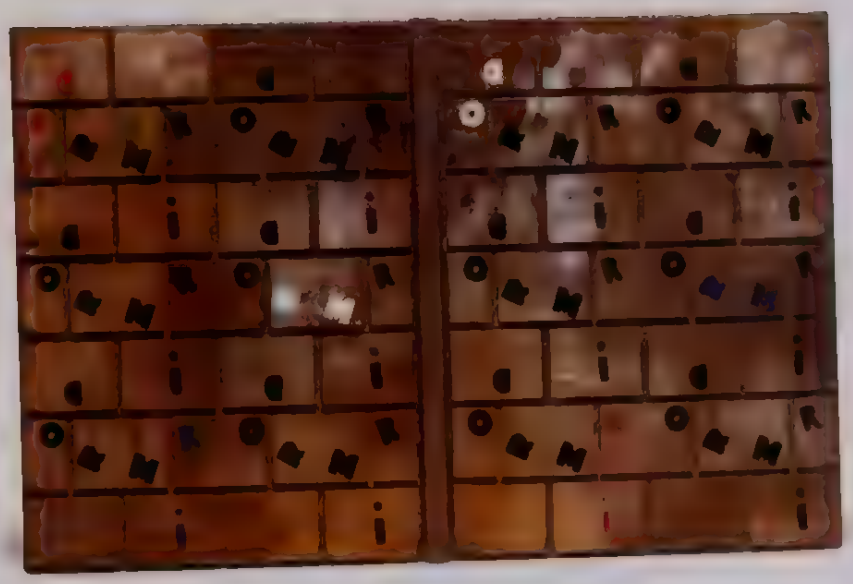
739 Georges Leroux *Le Lien de paille* by Louis Scutenaire, with illustrations by Rene Magritte
(Paris: Editions Georges Visat, 1969), binding 1979, 28.6 x 23.5 x 2.5 cm

740 Georges Leroux *Les Moyens d'existence* by Guy Rosey, with illustrations by Rene Magritte
(Paris: Editions George Visat, 1969), binding 1979, 28.6 x 23.5 x 2.5 cm

741 Georges Leroux *Signes de survie aux temps d'amour* by Guy Rosey, with illustrations by Rene Magritte
(Paris: Editions Georges Visat, 1968), binding 1979, 28.9 x 23.5 x 2.9 cm

742 Georges Leroux *Les Pages libres de la Main a Plume* set of publications (Paris Main a Plume, 1942–43), binding n d , 14 6 x 12 4 x 2 5 cm

743. Georges Leroux *Picasso, Dessins* by George Waldemar (Paris: Edition des Quatre Chemins, 1926), binding 1982, 26 7 x 22 2 x 3 8 cm



744 Georges Leroux *Marchand du Sel Ecrits de Marcel Duchamp*, ed Michel Sanouillet (Paris Le Terrain Vague 1958) binding 1969 20 3 x 14 6 x 5 1 cm

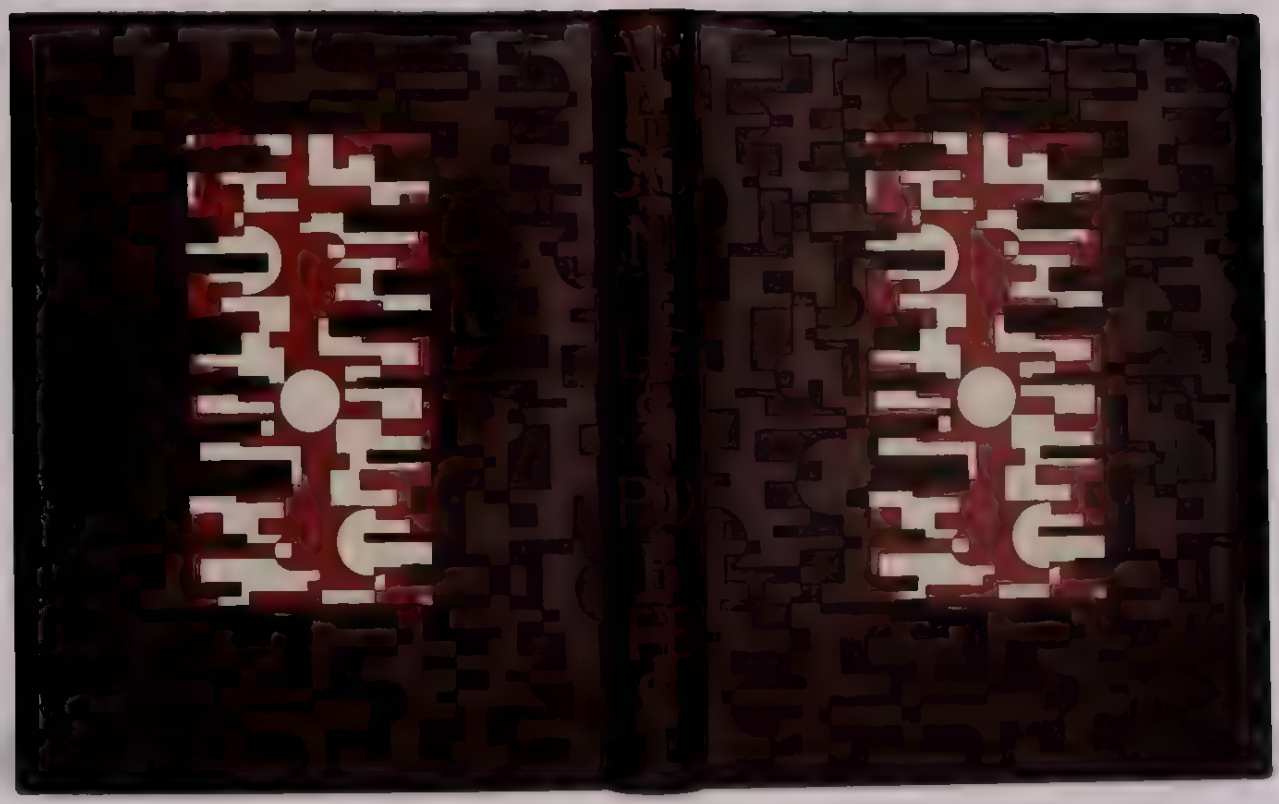
745 Georges Leroux *Dormir dormir dans les pierres* by Benjamin Peret with illustrations by Yves Tanguy (Paris Editions Surréalistes 1927), binding 1974 22 8 x 18 3 x 2 1 cm

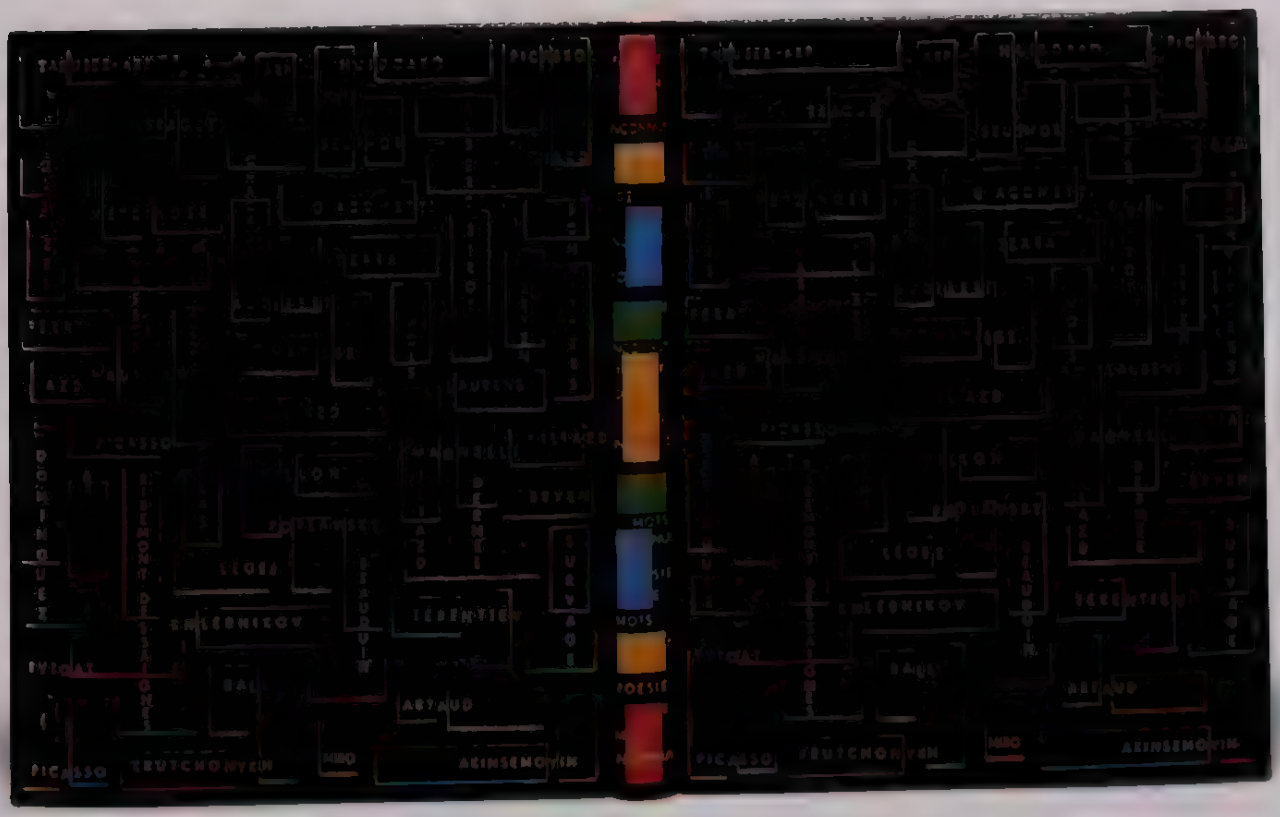
746 Georges Leroux *Aux petits agneaux* by Patrick Waldberg, with illustrations by Max Ernst (Paris Au Pont des Arts, 1971), binding 1971, 33 x 26 x 3 8 cm

747 Georges Leroux *Jeux vagues La Poupée* by Paul Eluard with illustrations by Hans Bellmer (Paris Editions de la Revue Messages 1939), binding 1970 27 3 x 19 1 x 0 9 cm

748 Pierre-Lucien Martin *Le sublime* by Benjamin Péret, with illustrations by Max Ernst (Paris: Editions Surrealistes, 1936), bound with the manuscript binding 1958, 19.2 x 23.4 x 1.7 cm

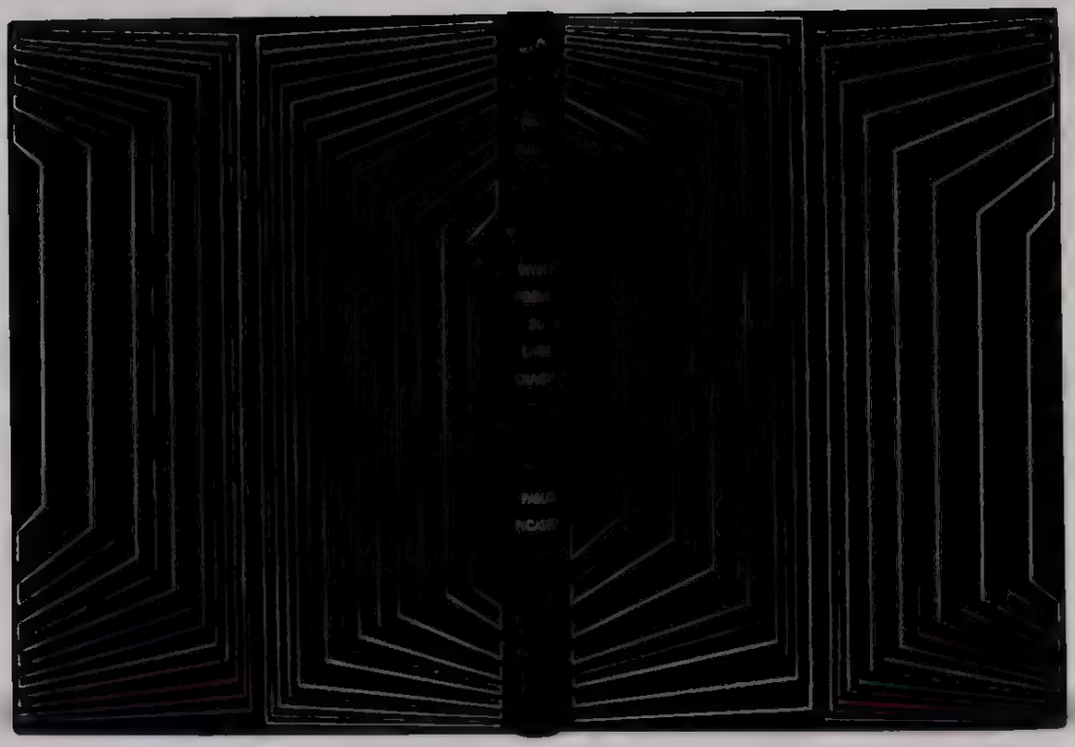
749 Pierre-Lucien Martin *Mon arrestation du 26 août* by the Marquis de Sade (Paris: Jean Hugues, 1959) bound with *Le Poeme de la femme* [illegible] by Max Ernst (Paris: Jean Hugues, 1959) and *La Folie Tristan* by Gilbert Lely (Paris: Jean Hugues, 1959), binding 1969, 15.3 x 10.7 x [illegible] cm

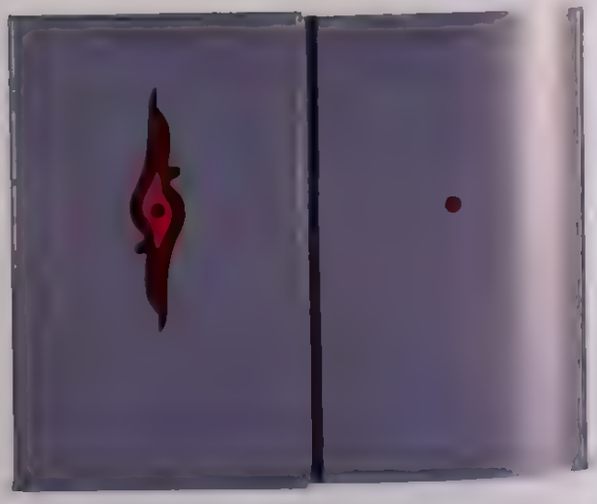




750 Pierre-Lucien Martin *Les Poetes* by Louis Aragon (Paris Gallimard 1960), binding 1962 24 1 x 19 7 x 3 2 cm

751 Pierre-Lucien Martin *Poesie de mots inconnus* (Paris Le Degre 41, 1919, 1930), binding 1963 33 x 27 3 x 2 5 cm

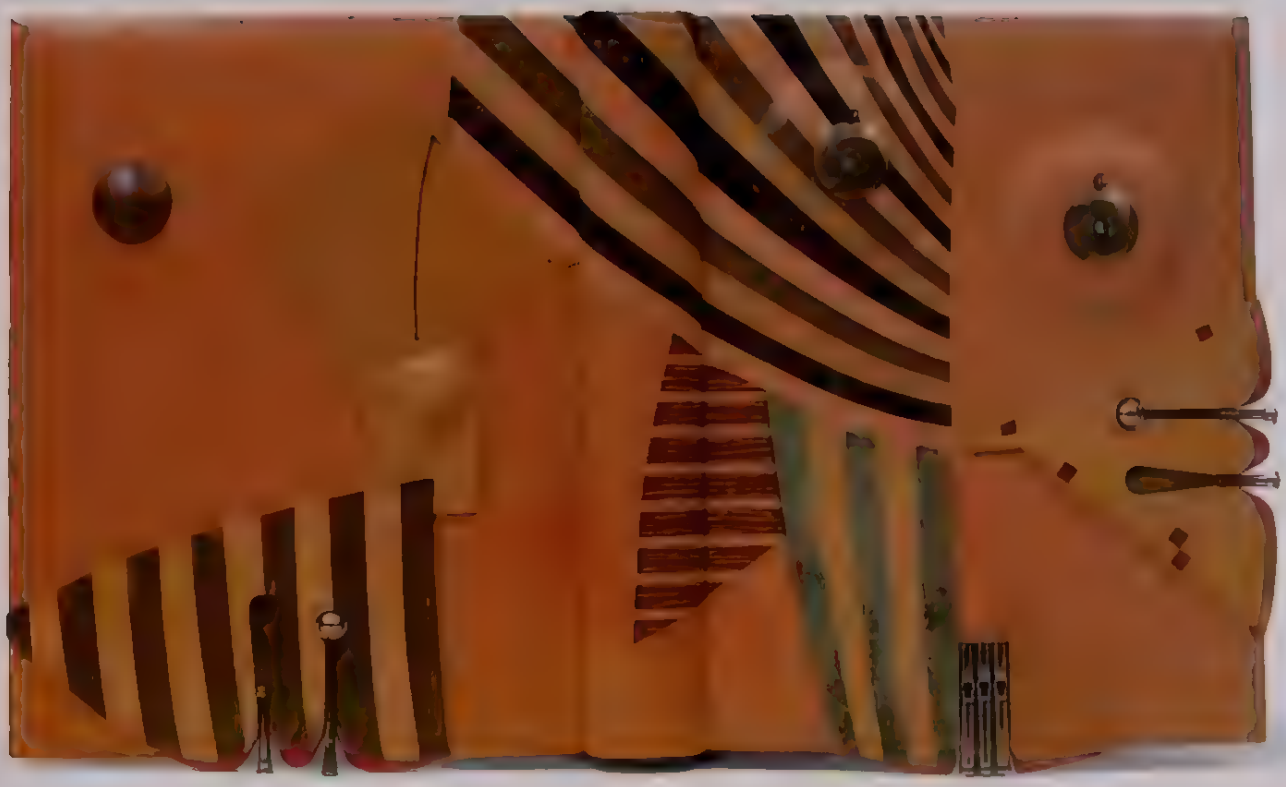




752 Pierre-Lucien Martin *Divers poèmes du livre ouvert* by Paul Eluard, handwritten edition, with illustrations by Pablo Picasso (1941), binding 1973, 23.5 x 17.2 x 1.7 cm

753 (two views) Pierre-Lucien Martin *Histoire de l'oeil* by Georges Bataille, with illustrations by Hans Bellmer (Seville, 1940), binding 1969, 25.4 x 16.8 x 2.2 cm

754 Pierre-Lucien Martin *Au rendez-vous allemand* by Paul Eluard (Paris: Aux Editions de Minuit, 1944), binding 1967, 21.6 x 14 x 1.3 cm



755 Monique Mathieu Manuscript for *Exposition internationale du surrealisme*, exh cat (Paris Galerie Daniel Cordier 1959-60) binding 1984 28 4 x 23 4 x 6 6 cm

756 Monique Mathieu *Il etait une petite pie* by Lise Hirtz (Lise Deharme) with illustrations by Joan Miró (Paris: Editions Jeanne Bucher, 1928), binding 1970, 32.7 x 25.7 x 2 cm

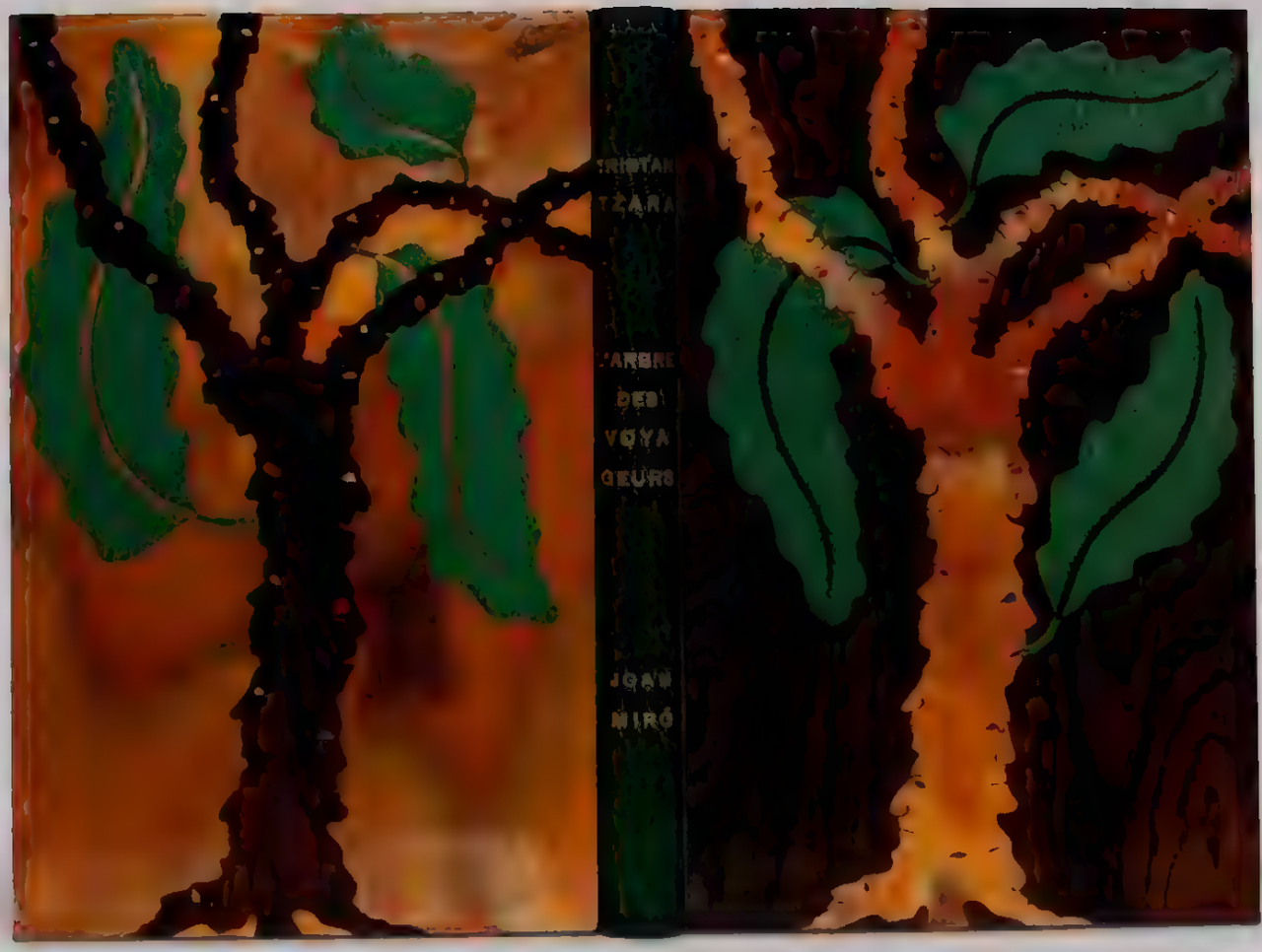
757 Monique Mathieu *Lettres de Hans Bellmer à Georges Hugnet*, handwritten letters from May 19, 1946–August 22, 1949, binding 1985, 28.6 x 22.9 x 2.2 cm

758 Monique Mathieu *Monsieur Phot* by Joseph Cornell, typescript of film scenario (1933), binding 1988, 27.3 x 21.6 x 1.6 cm

759 Monique Mathieu *Joseph Cornell a Marie Christine Curtis* handwritten letters from February 1964–ca 1967–68 binding 1993, 30 x 25.8 x 3.9 cm

760 Henri Mercher *Electricité* by Man Ray (Paris, Compagnie Parisienne de Distribution d'Electricité, 1931), binding 1974, 39 x 29.2 x 6 cm

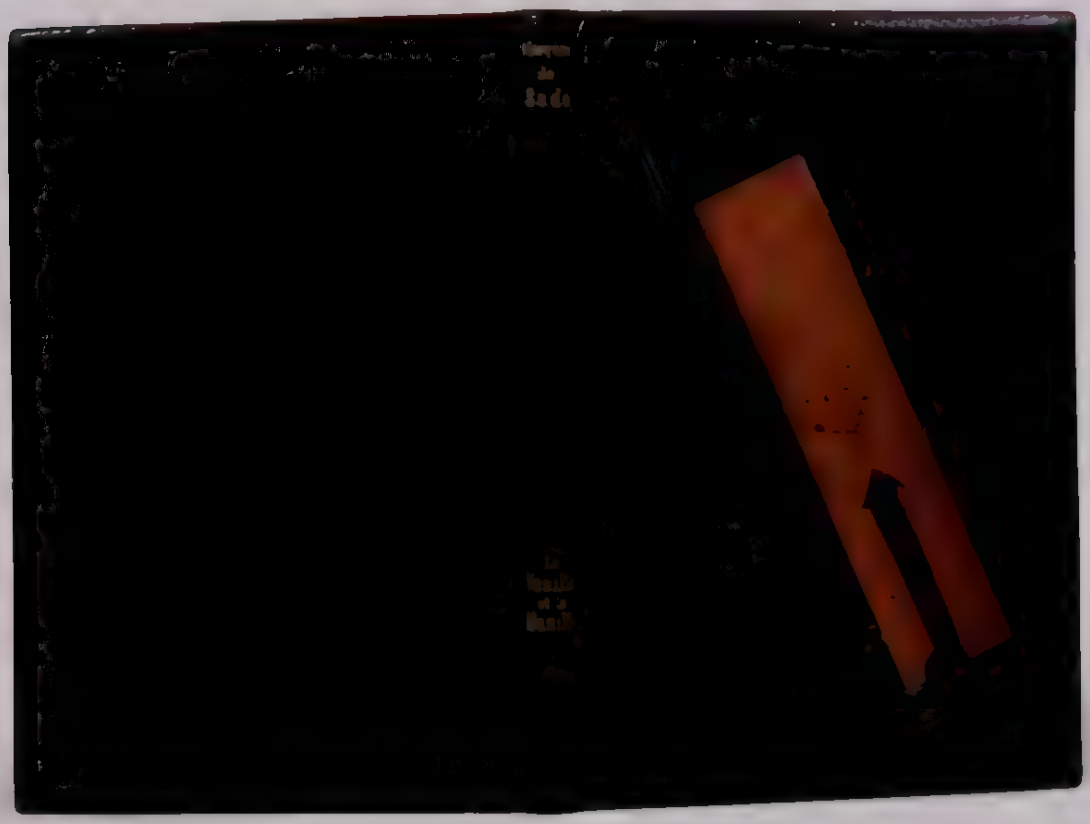
761 Henri Mercher *1929* by Benjamin Péret, Louis Aragon, and Man Ray (Paris, 1929), binding 1965, 31.1 x 22.9 x 1.6 cm



762 Henri Mercer *L Arbre des voyageurs* by Tristan Tzara with illustrations by Joan Miro (Paris Editions de la Montagne, 1930), binding 1966 26 x 17 5 x 2 5 cm

763 Henri Mercer *Chirico* by George Waldemar (Pans' Editions des Chroniques du Jour, 1928), binding 1973, 29.5 x 23.5 x 3.5 cm

764. Henri Mercer *L'Union libre* by André Breton, manuscnpt (1965), binding 1965, 28.4 x 21.5 x 1.6 cm

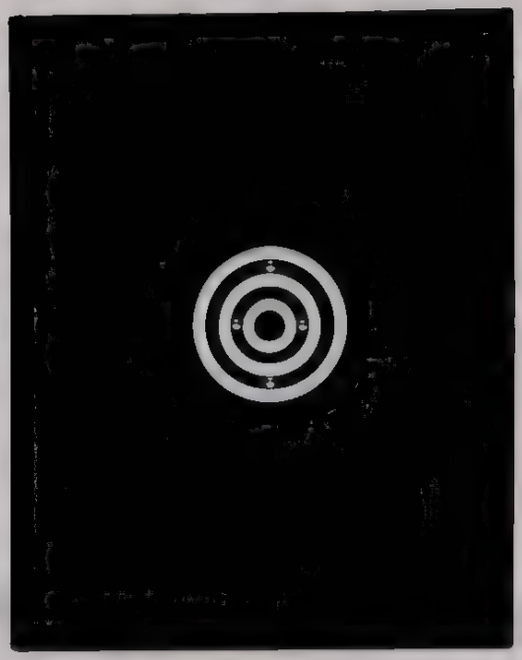


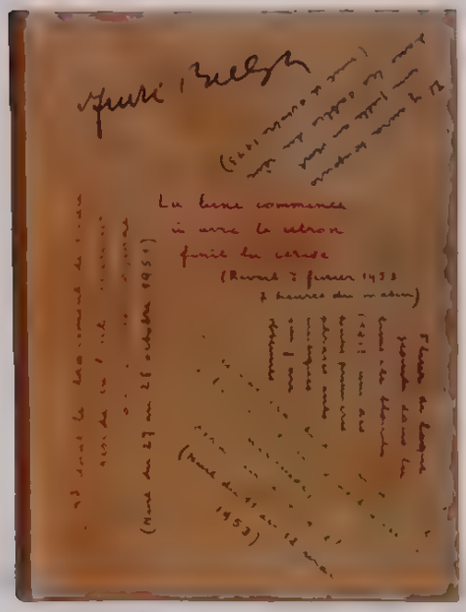
765 Mary Reynolds *Hebdomeros* by Giorgio de Chirico (Paris: Editions du Carrefour, 1929), binding n.d., 20.6 × 18.4 × 3.2 cm

766 Lucienne Talheimer *La Vanille et la manille* by the Marquis de Sade (Paris: Drosera, 1950), binding early 1950s, 28.3 × 20 × 2.2 cm

Jean Arp
Hans Bellmer
André Breton
Sonia Delaunay
Georges Hugnet
Wifredo Lam
Man Ray
André Masson
Joan Miró
Yves Tanguy
Toyen

767 Jean Arp (realized by Jean-Paul Miguet) *Vers le blanc infini* by Arp (Paris La Rose des Vents, 1960), binding 1969 38 4 x 29 4 x 3 5 cm



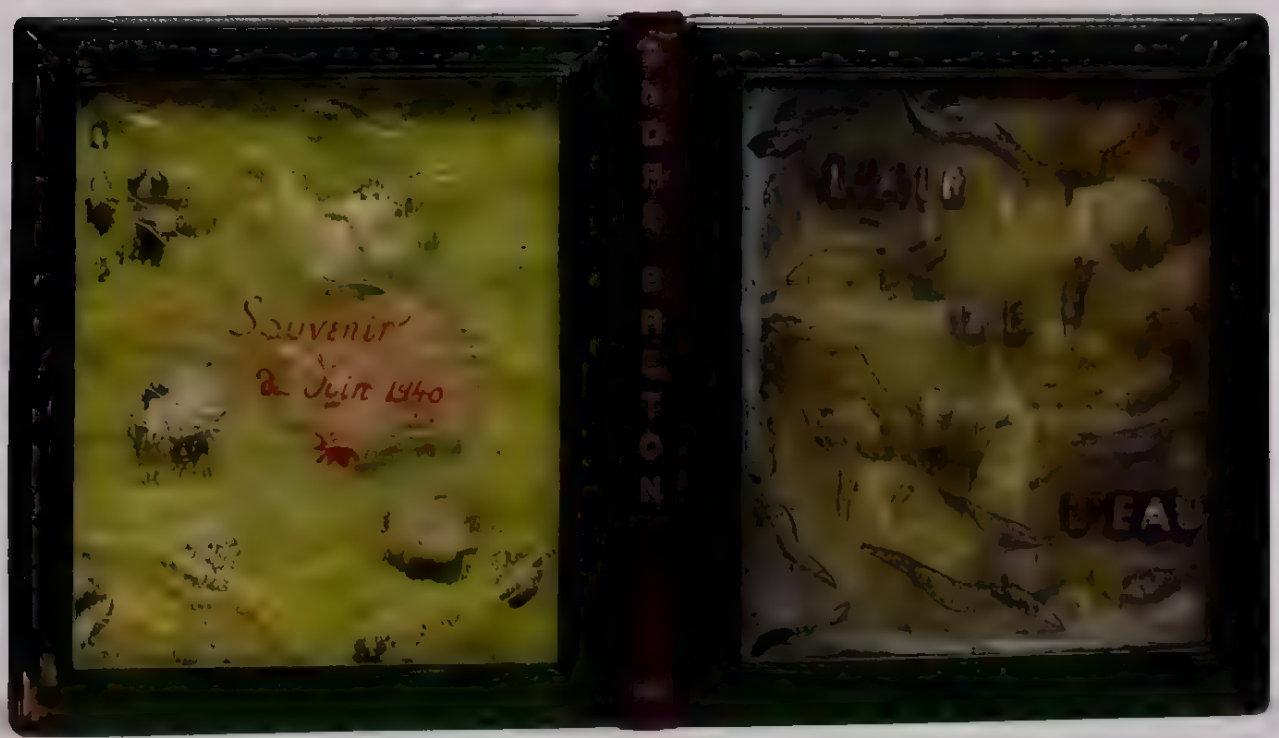


768 Hans Bellmer (realized by Jean-Paul Miguet) *Les Jeux de la poupee* by Paul Eluard (Paris Les Editions Premieres, 1949), binding 1969, 24 8 x 20 x 2 2 cm

769 Victor Brauner (realized by René Desmules) *Victor Brauner l'illuminateur* by Sarane Alexandrian (Paris. Editions Cahiers d'Art, 1954), binding n.d., 25.1 x 19.1 x 1.9 cm

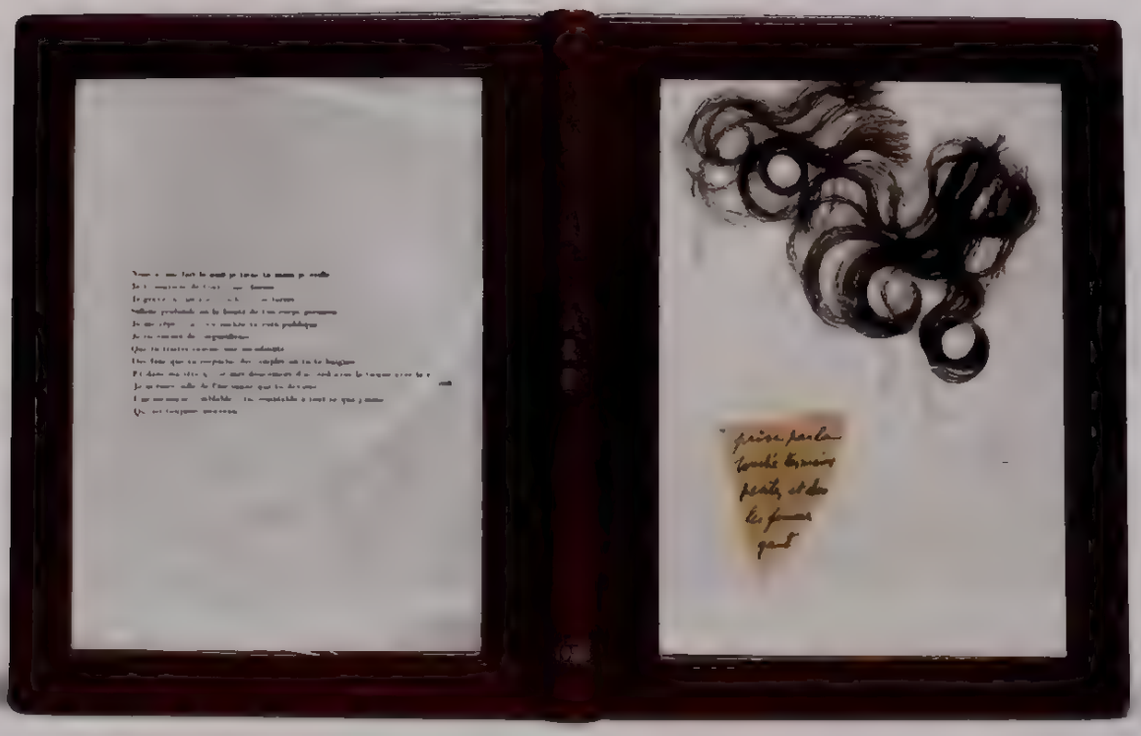
770 André Breton (realized by Alain Devauchelle) *Les Champs magnétiques* by Breton and Philippe Soupault (Paris Au Sans Pareil, 1920), binding ca. 1953, 18.7 x 14 x 1.9 cm.

771. Sonia Delaunay *Calligrammes: Poèmes de la paix et de la guerre (1913–1916)* by Guillaume Apollinaire (Paris: Mercure de France, 1918), binding 1921, 22.9 x 14.6 x 2.5 cm.



772. Georges Hugnet *Locus Solus* by Raymond Roussel (Paris: Alphonse Lemerre, 1914), binding early 1930s, 19.2 x 15.4 x 5 cm

773 Georges Hugnet *L'Air de l'eau* by Andre Breton (Paris Editions Cahiers d'Art, 1934), binding n d , 26 x 23 5 x 2 5 cm



774. Georges Hugnet *La Poupeé 2* by Hans Bellmer, maquette with contact prints (1935–36; unpublished in this form), binding ca late 1930s, 12.7 x 10 2 x 5.1 cm

775. Georges Hugnet *Facile* by Paul Eluard and Man Ray (Paris: GLM, 1935), binding n.d., 25.7 x 20.6 x 2 cm.

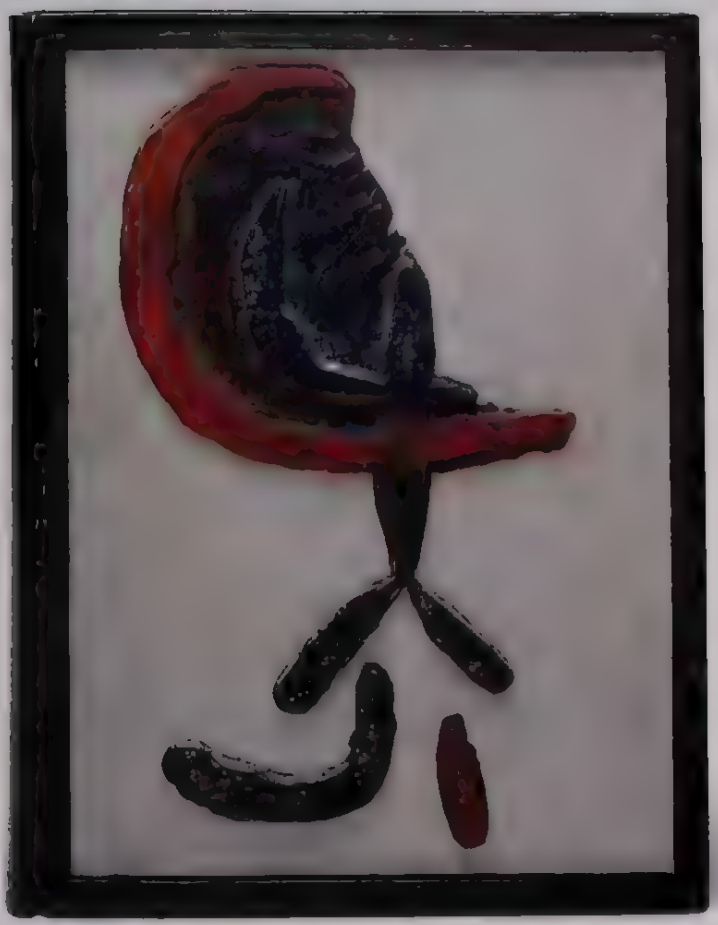
776 Georges Hugnet *Petite anthologie poetique du surrealisme* by Hugnet (Paris Editions Jeanne Bucher 1934), binding 1971 19 7 x 15 2 x 2 9 cm

777 Wifredo Lam (realized by René Desmules) *Fata morgana* by André Breton (San Martin: Editions des Lettres Françaises, 1942), binding ca 1974, 28 6 x 22 9 x 0 3 cm

778 Man Ray (realized by Henri Mercher) *L'Aventure dada* by Georges Hugnet (Paris Galeries de l'Institut 1957), binding n d 24 6 x 16 7 x 2 2 cm

779. Man Ray (realized by Henri Mercher) Album of drawings and photographs by Man Ray (1920–49), binding 1973, 31.1 x 24.8 x 7.6 cm

780 André Masson (realized by Rene Desmules) *Mythologies* by Masson (Paris Editions de la Revue Fontaine, 1946), binding n d , 31 8 x 25 1 x 2 2 cm



781. Joan Miró (realized by Pierre-Lucien Martin) *A toute épreuve* by Paul Eluard, with illustrations by Joan Miró (Geneva: Gérald Cramer, 1958), binding 1960, 33 x 27.9 x 5.1 cm.

782 Yves Tanguy (realized by Pierre-Lucien Martin) *A toute épreuve* by Paul Eluard (Paris: Editions Surréalistes, 1930), binding n.d., 11.4 x 7.6 x 1.3 cm

783 Toyen (realized by Henri Mercher) *Toyen* by Andre Breton, Jindřich Heisler, and Benjamin Peret (Paris: Editions Sokolova, 1953), binding 1965, 21 x 16.2 x 3.2 cm

Pages from an album of signatures and hand tracings collected by George Wittenborn from 1944 to 1974 Top row Jean Arp, Marcel Duchamp, Max Ernst, Wifredo Lam Middle row Man Ray, Andre Masson, Joan Miro (two pages) Bottom row Wolfgang Paalen, Kurt Seligmann, Saul Steinberg, Dorothea Tanning

by Jacques Baron

Unless otherwise noted, the following biographies are adapted from texts by Jacques Baron that originally appeared in his Anthologie plastique du surréalisme *(Paris: Filipacchi, 1980). A poet and prose writer, Baron (1905–1986) was the youngest member of the Dada group in Paris and was a regular contributor to* La Révolution surréaliste. *Additional biographies are by Timothy Baum (T. B.), Craig Houser (C. H.), Annie Le Brun (A. L. B.), José Pierre (J. P.), Claudia Schmuckli (C. S.), and Karole P. B. Vail (K. V.). Biographies by Baron, Le Brun, and Pierre translated, from the French, by John Goodman and Molly Stevens.*

Jean Arp

(b. 1886, Strasbourg; d. 1966, Basel)

Despite its seemingly radical simplicity, the art of Jean Arp is quite complex. Max Ernst, one of Arp's oldest friend, said that "Arp attracts and reflects the most secret, the most revealing rays of the universe. His forms take us back to the time of paradise lost. They teach us to understand the very language spoken by the universe."

Between 1904 and 1908, Arp studied at decorative arts schools in Strasbourg and Weimar and at the Académie Julian in Paris. But he soon rejected traditional formulas, establishing a relationship with an avant-garde that abounded in multiple artistic adventures: Cubism, Futurism, Expressionism, Dada. In 1912, Vasily Kandinsky introduced him to the Blaue Reiter group. In 1915, he met Sophie Taeuber (who became known as Sophie Taeuber-Arp after they married in 1922), a fellow artist and poet. Until her death in 1943, their marriage was a perfect union of mind and heart. The Dada movement in which Arp was so active, along with Tristan Tzara, was founded in Zurich, where Arp lived from 1915 until moving to Cologne in 1919. In Cologne, Ernst and Arp explored the technique of collage, free of any connection with the Cubist technique of papiers collés. They arbitrarily juxtaposed images taken from printed materials, such as old books and sales catalogues.

Arp moved to Meudon, near Paris, in 1926. With his unique sense of humor, he emerged as one of the most original figures in Surrealism. Although ostentatious self-assertion was never his strong point, he never compromised his independent spirit. Indeed, freedom is the touchstone of Arp's work. His relief work, collages, crumpled-paper pieces, and sculpture, whether small or monumental in scale, were the fruits of unfailingly acute reflections on life and on nature's resources for the imagination. His art is not a rebellious cry. It is an art characterized by complete astonishment, one that contradicts common sense, challenging it to break free of its limits. André Breton spoke of this aspect: "Arp's reliefs contain the weight and lightness of a swallow perched on a telegraph wire." In his rich body of poetry, both in German and French, as well as his most arresting work in the visual arts, he resolved to participate in the emotion of a space that is free of matter. He cultivated objects made of crafted wood, torn paper, string, and fabric, as well as of bronze and marble. As early as 1916, he produced a painted wood relief. Arp, a serene man with a sincere smile, spent his entire life pursuing the art of surprise within the confines of nature. As he put it, "Art has natural roots and becomes more sublime and spiritual as man is sublimated."

Francis Bacon

(b. 1909, Dublin; d. 1992, Madrid)

Legend has it that Francis Bacon's contribution to the 1936 *International Surrealist Exhibition* in London was rejected with the words "Not Surrealist enough." In truth, however, after working as a furniture and interior designer, and after his first solo exhibition in 1934, Bacon painted relatively little for ten years. He reemerged with *Three Studies for Figures at the Base of the Crucifixion* (1944). In 1949, he did the first of his series of Pope paintings, inspired by Velázquez's *Portrait of Pope Innocent X* (1649–50). Henceforth, Bacon was strongly defined by the deep torment and ferocious power of his work, in which a tragic vision of humanity comes to the forefront. He was influenced by such sources as Grünewald, Vincent van Gogh, Pablo Picasso, Sergey Eisenstein (certain images from *Battleship Potemkin*), and the photography of Eadweard Muybridge. Although he was never a Surrealist per se, Bacon proved that his art, despite its impassioned originality, could very well have been part of

Surrealism. In 1975, he stated, "I always think of myself, not so much as a painter, but as a medium of accident and chance." — J. P

Enrico Baj

(b. 1924, Milan)

Doubtless, this Milanese artist would have greatly amazed Stendhal Instead of studying Renaissance artists, Enrico Baj prowled around witches' cauldrons. He retained a taste for the peculiar. In his works, he used a range of miscellaneous materials: belts, mirrors, wallpaper, bits of fabric. In this same way, witches brewed the simplest and most dubious materials in their cauldrons, creating a devil's potion. Baj's witchcraft was a gauge of contemporary confusions. André Breton discerned something errant in Baj's face: wandering traces of images coming into being; anguish over the present and apprehension; a laugh of deliverance

In 1952, with Sergio Dangelo, Baj published the manifesto *Il Primo Manifesto della Pittura Nucleare*; this was his way of opposing the threats weighing on the modern world. He entitled a 1953 painting *Don't Kill the Children* (*Ne tuez pas les enfants*), thus expressing the anguish he felt in the face of a time without mercy, without pity.

Maurice Baskine

(b. 1901, Kharkov; d. 1968, Paris)

It seems that Maurice Baskine was introduced to Surrealism by an angel of the bizarre. After working as an accountant, a fate he was not satisfied with, he resolved to find the philosopher's stone. He never found it, but in his search he drew inspiration from magic symbolism to create images and objects that have a strong allure. His oeuvre includes paintings with notably pronounced execution, sculpture, and illustrated "albums." In his own way, he deciphered Nostradamus's predictions as well as poems by Stéphane Mallarmé, Gérard de Nerval, and many others, and his interpretations remained esoteric. He dubbed the alchemy that he was driven by "fantasophie." In 1947, at André Breton's request, he took part in the *Exposition internationale du surréalisme* at Galerie Maeght Subsequently, Baskine largely withdrew from the public, which frightened him; at the last moment, he canceled an exhibition devoted to his work that his friends had organized. In 1964, however, he took part in the Surrealist retrospective at Galerie Charpentier. Then, before his death in 1968, Baskine broke with Breton.

Timothy Baum

(b. New York)

Timothy Baum is a private art dealer and scholar specializing in the subjects of Dada and Surrealism (art and literature). He has written many texts related to both of these subjects, and is co-author or author of catalogues raisonnés of the graphic and/or painted works of Victor Brauner, René Magritte, Man Ray, and Kurt Seligmann. Baum is also a poet and collage artist and is the publisher/editor of Nadada Editions books, an outgrowth of *Nadada* magazine, which he published in the 1960s. He has lived and studied in France, Spain, and England, and presently resides in his natal city, New York. — T. B

Hans Bellmer

(b. 1902, Katowice; d. 1975, Paris)

Hans Bellmer is best known for his *poupées* (dolls) or, rather, for the way he contorted these toys, twisting them into highly unorthodox positions. Bellmer's father, a strict man, wanted his son to be an engineer, like himself. At first, Bellmer worked in a coal mine and then in a steel mill. In 1923, he attended the Technische Hochschule in Berlin but soon abandoned his studies in order to devote himself to art, working under the influence of Albert Böcklin, Aubrey Beardsley, and Henri de Toulouse-Lautrec. In Berlin, he met George Grosz. He also met Walter Serner, a Dadaist lost in the desolation of postwar Germany, and eventually illustrated two of Serner's books.

Then, Bellmer's mother unexpectedly sent him a box full of his childhood toys. This was the revelation that triggered his subsequent obsessive endeavors. In 1933, he began to build—with help from his wife, Margarete, his brother, Fritz, and a young cousin, Ursula—a strange figure capable of assuming erotic poses. Bellmer spoke of his desire to "build an artificial girl anatomically capable of re-physiologizing the vertigo of passion." His *poupées* greatly intrigued the Surrealists. In 1934, he produced a series of photographs of his first doll and published them in book form as *Die Puppe*. In 1938, he left Berlin and settled in Paris. In 1940, even though he had fled Nazi Germany, he was interned as an enemy alien at Milles, where he met another prisoner, Max Ernst. Concerning this concentration camp, an abandoned brick factory, Bellmer said, "We saw nothing but bricks, we slept on bricks and even ate them!" After his release in 1941, he sought refuge in Toulouse, once again escaping the Nazis. When he returned to Paris in 1946, his work took on a new dimension, and his drawings, prints, and gouaches received wide exposure in Surrealist publications and exhibitions.

Bellmer's *Les Jeux de la poupée* is a series of hand-colored photographs coupled with poems by Paul Eluard; he began working on it around 1939, and it was published as a book in 1949. His graphic work is characterized by great technical finesse and by erotic, often cruel, imagery. He tended to paste bits of fabric, lace, and petticoats to some of his drawings. He also used decalcomania. In 1953, he met Unica Zürn, who became his collaborator and muse, and the two lived together until her suicide in 1970. He discussed his investigations and thoughts in *Petit traité de l'inconscient physique ou anatomie de l'image*, which was published in 1957. Bellmer was also an exceptional book illustrator. Despite several exhibitions that sparked interest among a select circle, his work long remained

relatively unknown. In 1972, however, the Centre National d'Art Contemporain in Paris organized a retrospective that introduced him to a larger audience

Jean Benoît

(b. 1922, Quebec)

Jean Benoît is best known in Surrealist circles for his legendary "execution of the will of the Marquis de Sade," an event that took place on December 2, 1959, as part of the *Exposition internationale du surréalisme*. Wearing a symbolic costume of his own design, Benoît branded himself with the sign of the divine Marquis. In his will, Sade stated that he wanted his tomb to disappear from the face of the earth, "since I expect my memory to disappear from the minds of men, save perhaps for a small number who choose to love me until the last moment." Benoît offered painting lessons to children in Canada before settling in Paris in 1947. As early as 1953, he refused to conform to the demands of the art world and would not exhibit his drawings and paintings in galleries. He even preferred not to show them to his friends. With regard to Benoît, José Pierre wrote, "The need to merge completely with what he created was specifically expressed through his painted costumes and their accompanying, indispensable accessories. Thanks to this solution, exceptional in the West, he rediscovered the ritual behind artistic acts that was expressed by so-called primitive peoples."

Bona [Bona Tibertelli de Pisis]

(b. Rome, 1926)

Since her youth, Bona—largely indifferent to success—pursued an artistic career marked by an insatiable curiosity. She investigated means of expression, as well as the spirit that encourages the heart to speak She sought the world of desire. She veiled and unveiled this desire with graceful gestures that were never insipid or vulgar and were sometimes provocative. Through the medium of imagination, this artist found a way to assert her presence.

Bona's studies, begun in 1939, at the school of fine arts in Modena, were interrupted by World War II, and resumed in 1946, at the school of fine arts in Venice, where she lived with her uncle, architect Filippo de Pisis. In 1950, after her marriage to poet André Pieyre de Mandiargues, she moved to Paris, where she met André Breton. She participated in Surrealist projects and games, and it was at this time that her true career as a painter began. She had a large solo exhibition at Galerie Berggruen in 1952, and her work was shown in Mexico City, under the auspices of Octavio Paz, in 1959. She subsequently participated in the international Surrealist exhibitions. Beginning in 1958, Bona created collages with unusual materials, such as fabric and felt, assembling them with the aid of a sewing machine. The strength and charm of her work—in which humor benefits from modernity—lies in the secret fantasy of its imagery, but this is a fantasy ordered by rigorous composition. On the occasion of a Bona exhibition in Rome, Giuseppe Ungaretti remarked, "The novelty of Bona's most recent work lies in the fact that the ritual element is no longer water but fire."

Victor Brauner

(b. 1903, Piatra Neamt, Romania; d. 1966, Paris)

In Bucharest, where Victor Brauner spent his youth, art was prized as standing on the rich border between tradition and invention. He enrolled in the Bucharest school of fine arts and quickly joined the intellectual avant-garde, along with his friend, the poet Ilarie Voronca. Together, they started a magazine, oddly titling it *75 HP* (indebted, no doubt, to some Futurist influence). Although Surrealism had yet to emerge, Brauner already held that drawing and writing could join forces to express irrational values. Thus, he invented "pictopoetry." In 1924, his exhibition at Galerie Mozart in Bucharest was deemed excessively Modernist, but he continued unabated and contributed to the avant-garde magazine *unu*

Upon his arrival in Paris in 1930, Brauner received support from Constantin Brancusi, a fellow Romanian. It was a new beginning. He lived on rue du Moulin-Vert and had a studio in the same building as Alberto Giacometti and Yves Tanguy. Tanguy presented Brauner to the Surrealists, and, in 1934, on the occasion of his first exhibition in Paris, at Galerie Pierre, André Breton wrote, "It's a question of knowing, at every moment, whether death or sexual instinct will prevail. Brauner's remarkably free painting allows us to witness, perhaps like no other, this singular struggle." Between 1933 and 1938, he painted works that captured mythology. In several paintings, he depicted figures with a wounded left eye, a theme that obsessed him. Was this an eerie premonition? For, one evening in 1938, Brauner lost his left eye as the result of an injury when he tried to break up a violent dispute between Oscar Domínguez and Esteban Francés. When Brauner began to paint again, his manner darkened At this point began his lycanthropic period. During World War II, he took refuge in a village in the Hautes-Alpes, and his art took a further turn toward magic. It was then that he began to create works with wax on wood or canvas, doubtless because more traditional materials were not available. After several exhibitions, the last of them at Galerie Iolas, Paris, in 1965 and 1966, he enjoyed the international prestige he deserved, thanks to a traveling retrospective organized by the Museum des XX. Jahrhunderts, Vienna. René Char understood this artist's profound motives in all their poetic radiance: "After prolonged fermentation and tormented development, Victor Brauner gripped hold of the tale of our hopeless grandeur."

André Breton

(b. 1896, Tinchebray, France; d. 1966, Paris)

The indisputable theorist of Surrealism, and recognized as such

throughout the world, André Breton would nonetheless have refused to accept an official title of any sort. He was an intellectual gadfly of exceptional caliber

World War I left Europe in shambles. All commerce, with its ups and downs, had become impossible to understand and react to. Before Surrealism, there was Dada, the international scope of which was exemplary. But Dada, with its tendency to err gratuitously, did not satisfy all needs. Human hope still cried out for salvation in a soft voice: "change life, change the world." Breton must have heard this message loud and clear, above all, in poetry, and not just any poetry. There was poetry that captured the words of revolution and poetry that lent itself to a full range of dream images, which could be represented through visual art. In 1922, a break between Breton and Tristan Tzara distanced Breton from the Dada movement

Breton's role as a promoter of art was just as impressive as his remarkable literary work. He met and supported all artists who gave themselves over heart and soul to the unforeseen. The list extends alphabetically from Jean Arp to Unica Zürn. He influenced them—for example, Tanguy said of himself that he was more of a Surrealist than a painter—and was also influenced by them, for he paid close attention to everything out of the ordinary, rejecting all easy solutions. Breton's *Décalcomanies-sans-objet-préconçu*, compositions devoid of preliminary figurative intentions, appeared in the magazine *Minotaure*. In his poems, Breton celebrated the object, the cherished object. Later, he himself created the poem-object, which is a dream-object, thereby realizing his intention to situate poetry outside writing and needless repetition. This represented a complete overthrow of aesthetic values, and Breton wrote on this subject in *Le Surréalisme et la peinture* (1928)

Jacques Brunius [Jacques Borel]

(b. 1906, Paris; d. 1967, Exeter)

"Poet, collage artist, filmmaker, actor, radio personality," wrote Gérard Legrand, Jacques Brunius "was the man with many hats within British Surrealism." He was an authority on Lewis Carroll. His *Violon d'Ingres* (1937) was an early film about outsider artists. With E. L. T. Mesens, he published *London Bulletin* (1938–1940). He also acted in films, including Pierre Prévert's *L'Affaire est dans le sac* (1932) and two films by Jean Renoir, *Le Crime de M. Lange* (1935) and *Une Partie de campagne* (1936; released 1946). — J. P.

Janusz Maria Brzeski

(b. 1907, Warsaw; d. 1957, Kraków)

A protagonist of the Kraków avant-garde during the 1920s and 1930s, Janusz Maria Brzeski created memorable works in design, printing, photography, and film. In Kraków, after a brief period spent in Italy and France, he produced several architectural projects and his first typographic designs and book illustrations. He was an organizer and designer of the Poznan and Silesian pavilions at the Polish national exhibition before returning to Paris, where he worked in graphic design, as well as for the magazine *Vu*. His drawings/collages must have delighted his friends in Paris, for his work, which combined photographic technique and automatic drawing, demonstrated a natural affinity for Surrealism. In 1930, in a series of montages entitled *Sex*, he satirized the Freudian thesis that sex is the principal driving force in human endeavors. In these works, he made use of clippings from Parisian newspapers and photographic magazines. Back in Poland, he devoted his energies to photography's myriad possibilities and created his first abstract photograms, which are characterized by the same negative photomontage technique he used in his experimental films. In 1931, with his friend Kazimierz Podsadecki, he organized an international Modernist photography exhibition and together with Podsadecki started a short-lived film studio, whose principal goal was to finance experimental films. Brzeski derided the alienating automatization of human life, and his films suggest an underlying fear of the impending destruction of mankind. He also painted, wrote art criticism, and was a graphic designer for several magazines and publishing houses, as well as inspector of art publishers for the Polish ministry of art and culture. — K. V.

Claude Cahun [Lucy Renée Mathilde Schwob]

(b. 1894, Nantes; d. 1954, Saint Helier)

In 1909, Claude Cahun, niece of Marcel Schwob (an author praised by the Surrealists) met her soul mate, Suzanne Malherbe. Only death would separate them. As early as 1917, Cahun began to experiment with photography and portraiture. Frequenting Parisian literary circles in the early 1920s, she became friends with Robert Desnos, Henri Michaux, and Georges Ribemont-Dessaignes. Her first photomontages and objects date to 1927–28. She met André Breton through her political activities and participated in the Association des Ecrivains et Artistes Révolutionnaires. In 1934, she published *Les Paris sont ouverts*, a pamphlet on revolutionary poetry. In 1935, she was a founding member, along with Breton and Georges Bataille, of Contre-Attaque, an organization opposed to Fascism. She was active in the Fédération Internationale des Artistes Révolutionnaires Indépendants, founded by Breton and Leon Trotsky in 1938.

During Cahun's time as a political activist, she created Surrealist objects and continued to add to her photographic oeuvre. In 1937, she settled with Malherbe on the Isle of Jersey. After the island was occupied by Germany during World War II, the two women distributed propaganda against the Germans and narrowly escaped being killed by the Gestapo in 1944. Cahun's photographs, especially her self-portraits in which she is presented in various personae, were rediscovered beginning in the 1980s and were the subject of a retrospective at the Musée d'Art Moderne de la Ville de Paris in 1995. — J. P.

Jorge Camacho

(b. 1934, Havana)

Jorge Camacho's art hovers between night and day, at the time when ghosts are preparing to emerge. Miscellaneous elements, crushed flesh and bones, are arranged by using anything—animal or vegetable—for both costume and decor. It is difficult to describe his somewhat esoteric art other than by allusion, in order to stimulate curiosity in the face of the complacency of received ideas.

Camacho settled in Paris in 1959. By that time, he had had two exhibitions in Havana, in 1955 and 1957. His first paintings have been, for the most part, destroyed. He brought the rumblings of nature that inspire voodoo magic with him to Europe. His motifs celebrated the imaginary and this, along with his youth, destined him to win warm friendships during this period of Surrealism. He was regarded as "among those who had the most and best things to say." With Breton's support, he exhibited at Galerie Raymond Cordier in 1960. In 1973, Galerie de Seine presented pieces that exposed the artist's tormented world. In 1976, for an exhibition at the same gallery, the catalogue preface was written by René Alleau, an enthusiast of alchemy

There is cruel eroticism and scandalous pleasure in Camacho's work. He found marvels in the novels of the Marquis de Sade and Georges Bataille, which prompted him to take up themes that matched his own obsessions. A great artist who touched on extravagant models, he painted the resemblance between life and death, the obsessive retention of "convulsive beauty."

Agustín Cárdenas

(b. 1927, Matanzas)

Agustín Cárdenas studied at the academy of fine arts in Havana from 1943 to 1949. In 1955, having been awarded a scholarship, he went to study in Paris, where he settled permanently. He soon came in contact with the Surrealists and had his first exhibition in Paris at the gallery L'Etoile Scellée in 1956. He took part in the international Surrealist exhibitions in Paris. He continues to work as a sculptor, inspired by his childhood memories, by the hieratic figures of African art, and by his own dreams.

Leonora Carrington

(b. 1917, Clayton Green, England)

Leonora Carrington began to draw and paint at a young age. In 1936, she studied with Amédée Ozenfant, who was giving painting lessons while living in London. Although she may have acquired certain skills from Ozenfant, she did not embrace his aesthetic principles. She produced strange images, interpreting her dreams and obsessions with a tint of humor. In 1937, she met Max Ernst, who encouraged her to pursue this path. They returned to France, settling first in Paris and then in Saint-Martin-d'Ardèche, where they remained until the start of World War II. Ernst was interned as an enemy alien, and Carrington sought refuge in Spain, where she suffered a nervous breakdown and had to stay in a mental hospital, an experience she would recount in a remarkable book entitled *Down Below* (1944) After her recovery, she came to New York. In 1943, she moved to Mexico, and Aztec myth figures prominently in her subsequent work.

Heriberto Cogollo

(b. 1945, Cartagena)

Heriberto Cogollo's art draws upon African ancestry. Cogollo identified with the Nohor: "In Senegal, as well as in Uganda, a Nohor is a half-wizard who, blessed with 'supernatural vision,' can survey the viscera, the innards of his fellows at leisure while remaining passive. He would be incapable of killing a victim to feed on his flesh, which is the prerogative of the Demm, a full wizard." He added, "Even if I am a Nohor, I am nonetheless a man and my inner world is intimately connected to these projections—such that, it is sometimes difficult to distinguish between what I see and what specifically belongs to me." Cogollo's female bodies are usually left intact. Their breasts and buttocks are provocative and impeccably sculpted, but their faces are masked by a mesh of magic signs. His art is meticulously crafted. Its graphic purity and delicate colors describe beings/symbols that are simultaneously violent and tormented

Cogollo studied at the academy of fine arts in Cartagena from 1957 to 1960. In 1964, he was awarded a scholarship that made it possible for him to study in Madrid. His had his first solo exhibition in 1963, at the Palacio de la Inquisition in Cartagena. In 1965, he exhibited at the gallery La Paleta in Madrid. In 1967, he settled permanently in Paris. His 1973 show at Galerie Suzanne Visat, Paris, with a catalogue preface by José Pierre, attracted the attention of critics and the public. Exhibitions in Europe and South America established him as one of the most significant representatives of contemporary fantastic art. In her poetry, Joyce Mansour captured the spirit of Cogollo's amazing art: "The art of the world is a woman / With protruding knees and thick calves / A dancer from Puya / Her tongue's beaten skin / Articulates orgasm and hurricane."

Joseph Cornell

(b. in 1903, Nyack, New York; d. 1972, New York)

Joseph Cornell designed astonishing objects premised on a mystery. He never studied art formally and never visited Europe, but his art continually evokes Europe's past and various eminent figures—a Medici princess, Harlequin, Paul and Virginie—like so many obsessive images picked out of the jumble of anecdotal history and given new life among the miscellaneous objects of modern life. He was also haunted by nineteenth-century Romantic ballet, about which he wrote essays. Using diverse bits and pieces acquired from antiquarian shops in Manhattan, as well as clippings and random objects (clay

pipes, wallpaper, glasses, balls, pharmacy vials), he fabricated what are in effect collages enclosed in shadow boxes. Cornell also directed several short films, in addition to creating collage films. The touchstone of his very personal art is the poetic fantasy of his box constructions; within the confines of the boxes' spaces, objects are introduced in all their puzzling existence. The combination of precision and stark symbolism is what creates the mysterious movement of purposeless things. There are some boxes, for example, in which balls roll from one end to the other. He was a Christian Scientist and was very reserved, though those who had dealings with him speak of his affability and humor.

Cornell was greatly influenced by Marcel Duchamp and Max Ernst. His early constructions were first exhibited in 1932 at the Julien Levy Gallery, New York, as part of the group exhibition *Surréalisme*. This gallery also hosted his first two solo exhibitions, in 1932 and 1939. He interacted with the Surrealists who emigrated to New York during World War II, but his participation in their group activities was limited. He contributed to the January 1943 issue of the Surrealist magazine *View*, entitled *Americana Fantastica*, for which he designed the cover.

Salvador Dalí

(b. 1904, Figueras, Spain; d. 1989, Figueras)

Salvador Dalí was king of the baroque spirit, and he never stopped caricaturing himself. His extravagant outfits and Velázquez mustache were made popular by the mass media. However, these manifest eccentricities hid one of the most astute minds of his time, profoundly learned in science and philosophy. Before meeting the Surrealists, Dalí did what all artists do in the beginning: he learned to draw, first in Figueras, then, beginning in 1921, at the Real Academia de Bellas Artes de San Fernando, Madrid, where his peculiarities got him expelled in 1926. He presented Cubist-inspired paintings at Galeria Delmau, Barcelona. At the same time, he became friends with Federico Garcia Lorca and Luis Buñuel, with whom he wrote the script for *Un Chien Andalou* (1928); he also contributed some ideas for Buñuel's *L'Age d'or* (1930). Both films were admired by the Parisian avant-garde, and the anticlericalism of the latter caused a stir in conservative circles.

During his first visit to Paris, Dalí met fellow Spaniards Pablo Picasso and Joan Miró. Dalí joined the Surrealists in 1929. That same year, he had his first exhibition in Paris, at Galerie Doemans, and his surprising and extravagant paintings brought him success. Shortly before, he had met Paul and Gala Eluard. Gala became his mistress and, in 1934, his wife; she was his ever-alert manager. Dalí's teeming imagination enlivened every moment of this Surrealist period. He invented his procedure of "critical paranoia," which he defined as a "spontaneous method of irrational knowledge, based upon the critical objectification of delirious associations." All of his works, paintings as well as writings, were based on this method. His eccentric behavior, sometimes in dubious taste, and his provocative attitude toward the looming war—he expressed interest in Hitler's personality—eventually put off his Surrealist friends

Dalí marketed his success, setting out to conquer America, where his public-relations stunts and inventions—for example a telephone receiver covered with a lobster shell—brought him fame. In New York, he mingled with high society and executed portraits of the wealthy. Such activity greatly displeased André Breton, who devised a wickedly accurate anagram of the artist's name: "Avida Dollars " He created eccentric designs for Elsa Schiaparelli: a shoe-hat, an evening gown printed with lobsters gamboling amid mayonnaise and parsley. Dalí became a monarchist and embraced a mystical brand of Catholicism. He explained his startling behavior in his books *La Vie secrète de Salvador Dalí* (1952) and *Journal d'un génie* (1964). His prolific activity, oscillating between academic tradition and terrifying, sometimes seductive images continues, and will continue, to astonish and occasion thoughts on the inspiration that leads artists to hover between reason and madness.

Giorgio de Chirico

(b. 1888, Volos; d. 1978, Rome)

Giorgio de Chirico produced many self-portraits over the course of his life. His face was serious, but a glimmer of humor was detectable in the corner of his eye. He resembled a Roman proconsul from the days of the empire. The train stations and railroad tracks that figure so obsessively in his early work are memories of his youth. His father, a Sicilian engineer, oversaw construction on a railroad line in Thessaly, and he spent his first years in this part of Greece, in Volos. In 1899, the family moved to Athens. De Chirico had a brother who, under the pseudonym Alberto Savinio, distinguished himself through his many activities in music, painting, and literature.

De Chirico took his first drawing lessons in Athens. He began with private instructors, but, in 1903, enrolled in the school of fine arts, where he was an average student. After his father died in 1905, the family returned to Italy, living in Venice and Milan, before settling in Bavaria. He spent two years at the royal academy in Munich, developing a passion for the art of Arnold Böcklin, Max Klinger, and Alfred Kubin. He later resided in Turin, then in Florence The architecture of these cities made a lasting impression, partly inspiring the backgrounds of his paintings before 1915. In the endless promenades of de Chirico's paintings, the perspectives, arcades, towers, and piazzas of deserted Italian towns seem to harbor an enigma. All is silence and immobility. The statue of a figure wearing a frock coat dominates the center of a plaza or a little girl, the only living being in evidence, passes by, rolling a hoop in front of an empty moving truck abandoned at a corner. One is also struck by a distant locomotive or ship's sails partly hidden by the horizon. These

are symbols of an obsession with travel, a need for perpetual escape

In 1911, de Chirico settled in Paris. He came into contact with Guillaume Apollinaire (whose portrait he painted in 1914), Pablo Picasso, and Max Jacob. He showed no interest in the movements then in full ferment: Fauvism, Futurism, Cubism. He steered clear of aesthetic fads, doubtless as a result of his uncompromising, solitary nature. The titles of his paintings point to a deep-seated anguish. He declared, "What is most necessary is to rid art of everything known until now; all subjects, all ideas, all thoughts, all symbols should be put aside." Paul Guillaume was the first to exhibit his work The paintings of 1913 are puzzling. Enigmatic, too, are the interiors that he began to produce in 1914–15, in which miscellaneous objects—gloves, cookies, glasses, matchbooks, geometric objects—are brought together in partially closed rooms; through an opening, one can perceive arcades, towers, and chimneys. Furthermore, there are the mannequins, which appeared around 1915, their joints taking the form of pegs, their heads, oval in shape and having infinity signs for eyes.

After returning to Italy in 1915, de Chirico met ex-Futurist Carlo Carrà. Both practiced what they called Metaphysical painting. Later, in Rome, they founded Gruppo Valori Plastici. With great enthusiasm, Breton and the Surrealists adopted de Chirico around 1920. He contributed to *La Révolution surréaliste* as early as 1925, but his relations with André Breton and the Surrealists soon soured. He became preoccupied with technique and formalist values in ways that were at odds with his early work. In a novel of great verve, *Hebdomeros* (1929), de Chirico once again exhibited his strange genius. In 1962, he published *Mémoires*, in which he vented his resentment of the critics and collectors who denigrated the work of his later periods. Ardengo Soffici captured the essence of de Chirico's achievement: "A writing of dreams." The mystery lives on.

Paul Delvaux

(b. 1897, Antheit, Belgium; d. 1994, Furnes, Belgium)

The history of Surrealism is punctuated by comings and goings, the cause of which can be understood in the context of the time. Past and present clashed in anguish over a world of collapsing values. Paul Delvaux became a "Surrealist" painter as a result of pure happenstance, for he never was a formal member of the movement.

The son of a lawyer and pampered by a puritanical mother, Delvaux studied at the academy of fine arts in Brussels. He started out as a painter of Expressionist landscapes and then depicted popular scenes in the Flemish tradition. He was not terribly concerned with novelty and regarded Cubism as a fraud. In 1936, he encountered paintings by Giorgio de Chirico, Salvador Dalí, and René Magritte Magritte's work disturbed and excited him; it was a revelation. As a world of complex feelings began to take shape within him, Delvaux's manner of painting grew less cumbersome. A trip to Italy confirmed his taste for classical poise and increased his admiration for the female body, which had been repressed during his adolescence.

After 1936, essentially the same woman—sometimes blonde, sometimes brunette—continued to haunt Delvaux's paintings. His nude women have placid eyes, smooth bodies, and heavy breasts. Standing against illogical and theatrical backgrounds, they multiply. The architectural settings for these wandering figures add yet another mystery to that of quotidian beauty. One feels lost in the urban landscapes behind which desire lurks. Delvaux's art is made from the recollected feelings of passion and fear of death that all lovers face. Figures of seemingly unreal men, moving about here and there between the strolling women, are interested in nothing.

Robert Desnos

(b. 1900, Paris; d. 1945, Terezin, Czech Republic

Behind his thick glasses, Robert Desnos had a midnight-blue gaze—countered by a dreamy, clairvoyant smile—capable of sizing things up squarely. This was his way of facing reality. He communicated with everything he saw through his imagination. He was a man of mercy and love, and his poetry fell under these two virtues (not without a touch of modesty), often hidden behind a veil of humor.

As a child, Desnos dreamed of becoming a painter. Like many other schoolchildren, he scribbled fantastic images in the margins of his notebooks. He was to remember them later, when Surrealism allowed him to realize his potential. In 1922–23, René Crevel launched investigations, during which a sleeping subject was granted total freedom of speech as the result of increasingly refined séance methods. It was essentially Desnos who revealed the possibilities of these experiments. Eyes closed, he spoke and sometimes drew, not without passion, whatever could not be expressed in verbal or written form. His dream-inspired drawings and gouaches must be considered in tandem with his large literary oeuvre, consisting of both poetry and prose.

Despite a difficult professional life, working as a journalist and in advertising, Desnos managed to sustain a spirit of integrity and beauty that transcended utilitarian compromise. He was at his intellectual peak when World War II broke out. Disaster prevailed, but he resisted. He was arrested by the Gestapo in 1944 and was deported to Buchenwald. He was liberated by the allied forces, but had to be hospitalized. He died of typhus. His tragic end makes him the most ill-starred of Surrealist poets.

Oscar Domínguez

(b. 1906, San Cristóbal de la Laguna, Tenerife; d. 1957, Paris)

A tall, heavy body, an enormous face whose features seemed hewed with a hook, such was Oscar Domínguez's appearance. His life, like his work, was characterized by restlessness and comedy. Was this his way of hiding incurable anxiety? The turbulence of his anguish,

however, gave meaning to his art Though he may have felt an affinity with certain painters—Giorgio de Chirico, Max Ernst, Pablo Picasso—and may at times have been prompted to dilute his own improvisational poetic choices, the strange quality of his images point to the lasting inspiration that was his alone Many of his themes stemmed from memories of his native Canary Islands, a rich region whose sumptuous beauty he never tired of praising, a place where nature has soul and accentuates one's dreams It is such a phantasmagoria that one encounters in Domínguez's works

Domínguez's father, a wealthy planter, left his wife He later returned and fathered Oscar, whose mother died from complications during childbirth. As she lay dying, she asked that her husband never make "the child of their reconciliation" cry Domínguez was a pampered child, but the absence of his mother constantly frustrated him. He began painting at an early age, and his first exhibition took place in Tenerife in 1933. He had already allied himself with Surrealism. The ostensible purpose of his first trip to Paris, which preceded this date, was the export of fruits and vegetables from the Canary Islands to the French market Domínguez enjoyed himself greatly during this visit, spending the money intended for the family business. In his memoirs, he said, "My father never reproached me about it "

In 1943, Domínguez settled permanently in Paris. He was warmly welcomed at Café Cyrano, the meeting place for Surrealist members at the time. His truculence and inventiveness were much appreciated. His paintings—sometimes ingenuous, more often dramatic—with their explosion of reality in dreams, won him a privileged position among the Surrealists. In 1935, Domínguez had discovered decalcomania. As modified by him, the procedure consists of transferring arbitrary images by spreading gouache on one sheet of paper, laying another sheet on top of it, and then peeling the sheets apart to reveal various forms. All that remains is to assign the resulting image a title. This was a way of restoring vitality to the methods of automatism that were central to Surrealist art. Domínguez later used the same procedure on canvas.

In his atelier on boulevard Montparnasse, Domínguez whirled or slid his brush over canvases, thus obtaining images that resembled universes in gestation—spheres and meteors illuminating a crystallized, stratified world. The paintings, such as *Paysage au Revolver* (1957), seemed to forecast his fate. Domínguez lived life with a kind of sacred fury. Affectionate and generous toward his friends (anyone whose originality touched him), he was imprudent when it came to himself. He tortured himself with laughter and tears until his last day. He killed himself after a night of celebration.

Enrico Donati

(b. 1909, Milan)

In 1942, when André Breton visited Enrico Donati's first solo exhibition at the New School for Social Research, New York, he declared to him: "You are a Surrealist—you are one of us." Indeed, the painter was exhibiting curious imaginary paintings.

The appeal of the strange—mysterious images symbolizing life, heading toward death, returning to their origins—never ceased to interest Donati. "Long before I was a painter," he said, "I learned the legend of the Mandrake. In the sixteenth century, men were hung nude. In the last seconds of life, they ejaculated and the sperm poured onto the ground. It was later discovered that roots had grown where the sperm had fallen Alchemists crushed these roots and reduced them to a powder, maintaining they had magical properties. These magical properties interested me less than the idea that a man on the threshold of death could produce something living I was fascinated by the passage from life to death, then back to life. . The concept of destruction and rebirth is at the base of all my work, regardless of pictorial form and the content of the painting."

In Donati's paintings and objects, representations of water and fire express incessant blooming within incessant decadence, clarity is combined with combustion. Whatever materials he used, it was the obsession with perpetually evolving matter that guided his spirit and hand. His vision was simultaneously in the present and timeless.

Marcel Duchamp

(b. 1887, near Blainville, France; d. Neuilly-sur-Seine, 1968)

Marcel Duchamp's originality began with his siblings, a family relatively as daring as the Breughels and Le Nains had been in their time; this was his first original quality. There was Suzanne, a painter herself, who married Jean Crotti; Gaston, known as Jacques Villon, an exemplary artist, Raymond Duchamp-Villon, a fine sculptor, who died in 1918. Initially they shared the same interests, and then each developed an independent personality. But the emotional bonds uniting them were never severed.

At age fifteen, Duchamp began to paint landscapes, portraits, and nudes in the Post-Impressionist tradition, steering away from Fauvism and Cubism, which were then being developed. He attended the Académie Julian in Paris. As early as 1911, he began to produce work inspired by psychological events that marked his youth In 1912, he painted the strange canvas entitled *Nude Descending a Staircase*, which caused a stir in Paris and triumphed the following year at the Armory Show in New York. The latter was a landmark event, not only because of its impact on Modern art but also because of its effect on the life of Duchamp

Second original quality: the titles of his paintings give their pictorial content a phantasmagoric existence; they constitute early evidence of Duchamp's sense of humor toward all things. It is surprising that such a gifted artist should have decided, at a young age, to stop painting. He did so not only to devote himself to chess but because he felt that drawing a line in one direction instead of another no longer held any importance. He also distanced himself from

Paris and its cultural circles by spending more and more time in New York. He refused to show respect to art, adding a moustache to a reproduction of the *Mona Lisa*

In New York, between 1915 and 1923, Duchamp worked on *The Bride Stripped Bare by Her Bachelors, Even* (*The Large Glass*). Because it stands outside all pictorial norms, viewers discovering this rectangular glass construction are likely to feel thoroughly disoriented. It is difficult to discern any logical relation between the bride in the form of a cloud, the "malic molds" (in which the bachelors are caught), and the "chocolate grinder." It is, as Patrick Waldberg remarked, "a monument to the incommunicable." Duchamp, having settled permanently in New York in 1942, became a United States citizen in 1955. In 1946, he began working in secret on *Etant donnés: 1. la chute d'Eau 2. le gaz d'eclairage*, an environment that kept him occupied until 1966.

Aube Elléouët

(b. 1935, Paris)

In 1956, Aube Elléouët—called Ecusette de Noireuil in a famous text by her father, André Breton—married the poet Yves Elléouët. One could scarcely have been born into or lived Surrealism with greater intensity. Breton always looked westward, which is to say toward the end of the Celtic road in Brittany. The fact that his daughter married a native of Brittany seems consistent with poetic necessity, which is also emotional necessity.

The images of Elléouët are consistent with this emotional lineage. Collage, as invented by Max Ernst a half-century earlier, suited her imagination. It was a way of producing visual poems in prose in which the unforeseen could be rendered visually coherent. Her collages are "slices of dreams," in the sense of the phrase "slices of life." Characterized by drama and joy, they are both invitations to travel and warnings of the sea's perils—indeed, of all dangers that can emerge in unknown landscapes. On one hand, Elléouët toys with fear; on the other, she offers piquant humor infused with sensuality.

Max Ernst

(b. 1891, Brühl, Germany; d. 1976, Paris)

Max Ernst's eye, the eye of a painter, was as alive as a wave on the open sea, stirring up secrets from the depths. It is difficult to say where the legendary element in Ernst's imagery begins and where it ends. It is generally agreed that he was a man who thrived on art, friendship, and love. He remained handsome into advanced age, until the day illness brought him down.

In 1909, Ernst studied philosophy at the university in Bonn. He briefly flirted with psychology but in the end chose painting. He initially admired the German Romantic painters. In 1911, Ernst allied himself with the Rheinische Expressionisten group and met August Macke. He was drafted into the German army in 1914. "I died on August 1, 1914," he explained to Robert Motherwell, "and came back to life on November 11, 1918 as a young man aspiring to become a magician and discover the myth of his era." In 1919, he championed the Dada movement, and, with his friends Jean Arp and Johannes Theodor Baargeld, invented collage as we have come to know it. According to Ernst, the illustrations in a catalogue of scientific and technical instruments "intensified visionary faculties, giving birth to a staggering succession of contradictory images." He had only to relate these images to one another by gluing them together and by juxtaposing them—for "although feathers constitute plumage, glue does not constitute collage."

In 1922, Ernst moved to Paris. The excitement of Dada had come to an end, but he easily found a niche for himself in the developing Surrealist movement. He was a longtime friend of Paul Eluard, with whom he collaborated on the illustrated book *Les Malheurs des immortels* (1922). In 1925, he began making frottages: "A kind of equivalent of automatic writing, frottage consists of obtaining drawings by rubbing sheets of paper placed on top of an uneven surface with black lead, attentively looking at the marks thus obtained, and completing the design by playing freely with associations." At this time, a hybrid being named Loplop began to appear in Ernst's work The use of frottage and grattage gave a unique and moving quality to the work Ernst produced during this period. Images of the forest became a virtual obsession in his paintings, in which hieratic birds are embedded in tree trunks and nature stops the sun in its course in order to ask it questions. Birds stand in for the humans who forgot to ask the essential questions concerning mortality.

The painter and the poet within Ernst were always striving to outdo each other. Collage made it possible for the poet to extend the limits of his pictorial domain. In 1929, he invented the collage novel with *La Femme 100 têtes*, which was followed by *Rêve d'une petite fille qui voulut entrer au Carmel* (1930) and *Une Semaine de bonté* (1934), among others. In 1937, Ernst went to live in Saint-Martin-d'Ardèche with Leonora Carrington. There, using the process of decalcomania, he produced some of his most remarkable works. World War II broke out, and he was interned as an enemy alien. After the defeat of France by the Germans, he joined his Surrealist friends in Marseilles. From there, in 1941, he was able to go to the United States, together with Peggy Guggenheim, whom he married in 1942.

In 1942, with André Breton and Marcel Duchamp, Ernst founded the magazine *VVV* in New York. In 1946, having been divorced from Guggenheim, Ernst married Dorothea Tanning in a double wedding ceremony with Man Ray and Juliet Browner. For a time, he and Tanning resided in Arizona. In 1953, they moved to France. In 1954, Ernst received the grand prize at the Venice *Biennale*, an award that enraged orthodox Surrealists. Beginning in 1955, he spent most of his time far from Paris, finally living in Seillans in Provence. He led a peaceful, productive life. With regard to his

extensive oeuvre, the artist frankly declared that it was "seditious, irregular, contradictory, and unacceptable to specialists of art, culture, logic, morality, and behavior."

Pierre Fau

(b. 1888, Paris; d. 1969, Paris)

It was in 1968 that Radovan Ivsic by chance discovered eleven extraordinary paintings by Pierre Fau; three more were later found. The exceptionally violent imagery of these works places Fau at the previously invisible junction of Expressionism and Surrealism.

Fau always preferred to introduce himself as a dandy. A great traveler and practical joker, he was first acknowledged as a role model of elegance by such friends as Francis Picabia and André Dunoyer de Segonzac. With another friend, the couturier Paul Poiret, he wrote an odd book of puns, *Popolôrepo* (1929). He met Salvador Dalí in 1932, and Lugné-Poe exhibited Fau's drawings at the Théâtre de l'Oeuvre. He drew numerous caricatures, some of which were published in *Le Crapouillot*. He also painted forests, genre scenes, and flowers that were totally at odds with the passion of the fourteen rediscovered works. In an atmosphere that could scarcely be darker, as baroque as it was frenetically libertine, Fau summoned up disquieting creatures that neither Henry Füssli nor Otto Dix dared to render. Their erotic power—a ferocity that threatens all love affairs—results from the way they seem to embody our most unlikely perversions. — A. L. B.

Joaquin Ferrer

(b. 1929, Manzanillo)

Where, exactly, should we place Joaquin Ferrer? His art escapes avant-garde categories. In his introduction to the catalogue of a Ferrer exhibition in 1968, Max Ernst wrote, "Far from Pop Art, Mec Art, and their substitutes, he seems to me profoundly authentic." This authenticity is self-evident. Off the beaten path, he offers images that initially seem abstract. His painting is paired with rigorous writing that introduces rules of conduct, between dream and reality, into the ephemeral.

At age seventeen, Ferrer left high school to devote himself to painting. He attended the school of fine arts in Havana, but he was dissatisfied with its official training and decided to work independently. The director of the prison in Havana, an old friend, freed him from concerns about day-to-day survival by providing him with food and shelter for two years. In 1954, he exhibited for the first time, and his work was quite admired. He then took part in exhibitions in Cuba and abroad (Colombia, Brazil, Mexico, the United States). After 1958, Ferrer restored and installed a Roman mosaic in the Museo Nacional in Havana. He also founded an engraving studio with several friends. In 1960, after winning a government scholarship to continue his artistic education, he went to Paris. He settled there permanently and took part in many group exhibitions in France and Europe. Ferrer cultivated a secret quality in his work, steering clear of what was fashionable. In the words of Alain Bosquet, "The mastery of Joaquin Ferrer is certain, and his inner world is more than appealing: it has conviction and calm ecstasy. The repercussions are of exceptional quality. He should be discovered and celebrated."

Leonor Fini

(b. 1908, Buenos Aires; d. 1996, Paris)

Leonor Fini was born in Buenos Aires of an Argentine father and an Italian mother. It was the era of tango, that unhurried dance that flourished in the dim lights of cabarets. The tango was also fashionable in Paris around 1920. At that time, Fini was dutifully completing her studies in Trieste. She began painting at a young age. In 1933, she took part in a group exhibition of Surrealist drawings in Paris. In 1936, she participated in the *International Surrealist Exhibition* in London and *Fantastic Art, Dada, Surrealism* at the Museum of Modern Art in New York. Giorgio de Chirico wrote an introduction for the catalogue of her first solo show, at the Julien Levy Gallery, New York. In Fini's work, quivering overgrown landscapes, reminiscent of moonlit marshes, yield up hybrid creatures—witches, monsters, sphinxes with women's heads—seemingly responsible for asking the stars about nature's erotic secrets. In the words of Max Ernst, "Leonor invites those who, in her view, are worthy of venturing into her private universe. After having overcome the initial vertigo, the courageous explorer allows himself to be drawn by the void—oh exorbitant reward!—and discovers that this abyss, which seemed so dark and lugubrious, is populated by a most surprising group of fantastic creatures."

Esteban Francés

(b. 1913, Port-Bou, Spain; d. 1976, Barcelona)

In 1936, Esteban Francés participated in a notable exhibition by the group Logicophobiste in Barcelona, where various Catalan artists inspired by Surrealism, including Remedios, gathered. In 1937, after fighting in the Spanish Civil War as a Republican, he arrived in Paris, where he affiliated himself with the young Surrealist painters Matta and Gordon Onslow-Ford. André Breton said that these artists introduced an "absolute" automatism to the movement. It was at this point that Francés devised grattage, a new technique that involved applying thin layers of paint on a wood panel and then scraping away at the surface with a blade. Grattage was to have a profound and lasting influence on the Parisian avant-garde. Francés settled in Mexico in 1940 and then in New York as early as 1945, devoting more and more of his creative energy to designing sets for George Balanchine's ballets. He separated from Surrealism and soon stopped working as a set designer as well. Retiring to Deya, in the Balearic Islands, he spent his last years "returning to order." — J. P.

Wilhelm Freddie

(b. 1909, Copenhagen; d. 1995, Copenhagen)

In the 1930 fall salon in Copenhagen, one painting, entitled *Liberté, egalité, fraternité*, caused a stir. It was the first Surrealist work the Danish public had seen. The artist was Wilhelm Freddie. Only later, in 1935 did the review *Konkretion* begin to inform the Danish intelligentsia about Surrealist activity, in particular about Parisian writers and artists affiliated with the movement. Also in 1935, a Cubist-Surrealist exhibition was organized in Copenhagen; predominantly Surrealist, in fact, it included work by painters active in France as well as in Sweden.

Freddie's career began with an abstract period. Then, under Salvador Dalí's influence, his painting became resolutely Surrealist, featuring erotic symbolism. This provoked another scandal. In 1937, his exhibition in Copenhagen, the title of which may be translated as *Sex Surreal: Take the Fork Out of the Butterfly's Eye*, outraged the press. On the pretext that it was pornographic, the police closed the show and confiscated the work. The painter was sentenced to ten days in jail, and three of the pieces, two painting and one object, were sent to the Kriminalmuseet. They were returned to the artist only in 1963, after a long battle

During the Nazi occupation of Denmark, Freddie continued to exhibit, clearly identifying himself a Surrealist. In 1944, the Danish police warned him of his imminent arrest by the Gestapo and helped him escape to Sweden. In 1947, he participated in the *Exposition internationale du surréalisme* at Galerie Maeght in Paris. At this time, he became friends with Victor Brauner, whose influence would be palpable in Freddie's work until about 1955. With help from Jorgen Roos, he had completed two avant-garde films: *Refus définitif de la demande d'un baiser* (1949) and *Horizons mangés* (1950). As early as 1953, he regularly participated in the events sponsored by the artists' group Phases, under the leadership of Edouard Jaguer, with whom he developed a close friendship. He later seemed to stray from Surrealism but always retained its fervent inspiration. Using provocative paste effects and inserted objects, he proved to be a great painter. — J. B. and J. P.

George Grosz

(b. 1893, Berlin; d. 1959, Berlin)

To what extent is the art of George Grosz related to Surrealism? In no way does his work record the contents of the unconscious and the discoveries of automatism, both of which are so characteristic of the movement. However, he chose to depict the ugliness and grotesque frenzy of a crumbling society, and this allied him to a certain extent with the mind-set of the European avant-garde that came of age after World War I and its disastrous consequences. As early as 1917, Grosz joined the Berlin Dada movement alongside John Heartfield, Hannah Höch, Richard Huelsenbeck, Franz Jung, and Hans Richter. The Berlin Dadaists had radical revolutionary tendencies that were not shared by Dadaists in New York (Duchamp, Francis Picabia), Zurich (Jean Arp, Tristan Tzara), and Paris (Louis Aragon, André Breton, Philippe Soupault). Grosz, a pacifist during the war (although he was drafted and dismissed from the army in 1914 and 1917), was profoundly embittered when the Spartakist uprising was crushed by the moderate Social Democrats. He and Heartfield were representative of the extreme political wing of the Dada movement.

It has been said that Grosz's drawings, their uncompromising insolence aside, offered little to Dada. It should be noted, however, that he was deeply committed to exploring new materials in the visual arts, for example, collaborating with Heartfield on collages and photomontages. Furthermore, he was one of the organizers of the first international Dada fair, a huge exhibition of aesthetically provocative works held in Berlin in 1920. Clearly, he was never close to Surrealism as it was conceived in Paris by Breton and Soupault. Grosz left Germany for the United States in 1933. He escaped direct Nazi persecution, but his works were included in the notorious *Entartete Kunst* exhibition. In 1959, he returned to Berlin, where he was showered with praise, but died only weeks afterward.

Jindřich Heisler

(b. 1914, Chrást, Czech Republic; d. 1953, Paris)

Jindřich Heisler, who died at age thirty-nine, was perhaps unable to fulfill his potential. In 1938, he became friends with Jindřich Štyrsky and Toyen, who had brought Surrealism to Czechoslovakia; shortly after, during the German occupation and strict censorship, he clandestinely published his first book of poetry. Forced to live in hiding throughout World War II, he put together a book with Toyen, *Casemates du sommeil*, a collection of photographs of "realized poems," in which words and objects were juxtaposed in original ways. In 1943 and 1944, Heisler's investigations formed a cycle, or series, under the title *De la même farine*, which resulted in the production of imaginary objects, mostly in the form of photomontages, and in his invention of "photo-graphiques," images produced by spreading glue on photographic film.

For the Surrealist exhibition of 1947, Heisler, who had just taken refuge in Paris, produced a device dedicated to the heroine of Alfred Jarry's *La Dragonne*. It was a weather vane activated by white mice running in a circular cage. However, the droppings of these little creatures quickly jammed the mechanism, bringing its movement to a halt. — A. L. B.

Maurice Henry

(b. 1907, Cambrai; d. 1984, Milan)

Maurice Henry was drawn to the subversive ideas of Dada and Surrealism that troubled his youth, which was, to borrow the words of Rimbaud, "painful and stricken with visions." In the atmosphere

of the 1920s, friendships formed around shared ideas and led to the founding of magazines. A case in point is *Grand Jeu*, in whose pages Henry published his first poems and drawings alongside those of René Daumal, Roger Gilbert-Lecomte, Roger Vailland, and the painter Sima. This group established contact with the Surrealists in 1928, but the relationship did not last long. Breton, in particular, found the *Grand Jeu* circle prone to spiritualist tendencies that he deemed incompatible with his revolutionary requirements. Henry joined the Surrealists again in 1932. In the meantime, he had launched a successful career as a cartoonist, and his sketches had a bizarre quality that appealed to the Surrealists. Breton, who was usually suspicious of anything associated with journalism, approved: "The Surrealist idea-image in all its original freshness continues to emerge in Maurice Henry each time that, during a sleepy morning, he brings me brand-new newspaper drawings." At the same time, Henry pursued his personal investigations, producing dreamlike drawings, sculptures, objects, and paintings. Until 1951, he participated in all the events organized by the Surrealists. And, though he broke away from them, he never renounced their principles.

In 1935, Henry offered this observation: "Surrealist paintings are written like poems and eaten like the objects one needs the most." His visual poems describe a dangerous world. Eugène Ionesco, in an introduction to the catalogue of a Henry exhibition in 1962, wrote of "sharp swords and knives, ready to be thrown, but retained by some magic, objects that are nonetheless threatening and from which it is difficult to protect oneself. In particular, a dove-dagger with a strangely bittersweet quality." In some objects, Henry's intention was to devise a plastic expression that signified silence; like a nurse, he gently and piously wrapped a violin in bandages. A refined artist, he constantly questioned the resources of memory, fleeting dreams, and underlying fears.

Jacques Hérold

(b. 1907, Piatra, Romania; d. 1987, Paris)

Jacques Hérold was born along the banks of the Siret river, a tributary of the Danube. Logging was the region's economic mainstay, and Hérold's father ran a canteen for the sawmill workers. It seems that Hérold, a child of rivers and woods, retained fond memories of his youth, and this is partly reflected in his art, in which one finds running water carrying inverted images of rocks and foliage, as well as light crystallized on branches tossed by the wind. "In order to be real," said Hérold, "painted objects must be torn and jagged, and since the wind blows over them, beating on them, helping to rip them apart, one must paint the wind."

From 1927 to 1929, Hérold studied painting at the school of fine arts in Bucharest. He soon met the young poets who ran the Surrealist magazine *unu*: Bogza, Georges Rol, Ilarie Voronca. Romanian intellectuals looked toward Paris for inspiration, and early in 1930, Hérold headed for the French capital, settling there for good. He became a handyman for his compatriot Constantin Brancusi. The sculptor was a difficult man, and they soon went their separate ways. At Brancusi's studio, however, Hérold met Robert Desnos, Marcel Duchamp, and Tristan Tzara. He was struggling to make ends meet when, a little later, he met Victor Brauner and Yves Tanguy. Hérold and Tanguy worked various odd jobs, sometimes together, sometimes separately—for example, as movie extras, poster painters, and radio assemblers.

Hérold had been drawn to Surrealism as a teenager, admiring André Breton's activities and writings, and Tanguy introduced the two men in 1934. Hérold did not become a member of the Surrealist group until 1938 and broke with it in 1951. His *écorchés* were attempts to expose muscular forms and simultaneously reveal the bowels of the sky and the earth (in the sense that we speak of the bowels of a ship). He also set about rendering earthly landscapes undergoing crystallization "as a result of the evolution of form and matter." In 1940, France's military defeat left Hérold stranded in the south. Four years of alarm and poverty followed. He lived in Lacoste, near the ruins of the Château de Sade, and continued to paint such works as *La Liseuse d'aigle* (1942). After the war, he returned to Paris, working odd jobs. His art lightened a bit, broaching the ethereal. Broad splashes of color, a variant of divisionist technique, give his later paintings a kind of opalescent flight.

Georges Hugnet

(b. 1906, Paris; d. 1974, Saint-Martin-de-Ré, France)

The imagery of Georges Hugnet's poetry has an oddly tactile nature: "The day breathes like an animal's coat" ("Le jour respire comme la fourrure d'une bête"). The breath of day is likened to a hand caressing an animal, panting after a long run in the sun. Similarly, the poet's hand caresses language to calm the palpitations of the beast that we call poetry, in other words, provides it with a "binding" that is linked to the imagination of words. In an article devoted to Hugnet's bookbindings, published in the magazine *Minotaure* in 1937, Benjamin Péret wrote that they "are more like ghostly constructions built around the books—preparing the books and dressing them for the grandest ball of their lives." Pierre Georgel said, "These book-objects helped to provide Surrealism . . . which was so inspired by the object, with a physiognomy."

Active in the Surrealist movement between 1932 and 1938, Hugnet had already been on friendly terms with such diverse figures as Georges Auric, Christian Bérard, Alexander Calder, Jean Cocteau, Roberts Desnos, Max Jacob, and André Salmon. Among the Surrealists, he was friends with Marcel Duchamp, Max Ernst, Valentine Hugo, Man Ray, Joan Miró, and Tristan Tzara. He began to draw in 1926, in a Surrealist style. A poet and a painter, all materials served him as means of escaping the banality of generally accepted

ideas. He assembled objects, incorporating pebbles gathered from the beach, and created collages in which he eroticized symbolic female nudes. His works correspond to the most sincere emotions. Hugnet's *La Septième face du dé· Poèmes-découpages*, published in 1936, was Surrealism's first attempt to combine graphics with poetry. In collages of cutout images and printed letters and words, he succeeded in creating—brusquely, violently, with mystery—a world bearing the traces of a dark romanticism. He demonstrated chance as involved in the procedure of cutting with scissors. His works are mirrors, reflecting the unconscious

In 1928, Hugnet worked with Henri-Cliquet-Pleyel and Virgil Thomson to create a concert-reading, in which their music accompanied his poems The following year, he wrote the screenplay for a film, *La Perle*, in which he acted He founded Editions de la Montagne, which published books by such friends as Tzara, as well as his French translation of *The Making of Americans* by Gertrude Stein *Oeillades ciselées en branche* (1939), written by Hugnet and illustrated by Hans Bellmer, is a rare example of how artists of very different cultural backgrounds can find common ground

Valentine Hugo

(b 1887, Boulogne-sur-Mer, France, d 1968, Paris)

Valentine Hugo (née Valentine Gross) devoted herself to painting and drawing from a young age. In 1919, she married Jean Hugo and began to sign her various works with her husband's name The two collaborated on theatre sets and costume designs, notably for Jean Cocteau's *Les Mariés de la Tour Eiffel* in 1921 Her first lithographs were portraits of the literary and artistic celebrities of the time, including the actress Renée Falconetti in *La Passion de Jeanne d'Arc*, the film by Carl Dreyer on which Hugo worked In 1930, she met the Surrealists, and her art, imbued with a personal romanticism, was set free Her friends André Breton and Paul Eluard encouraged her to pursue her path, and she played an active role in Surrealist events and publications until World War II With her gifted imagination, she made a particular contribution to the game of exquisite corpse

Hugo's book illustrations emphasize shadow and light, an effect she originally developed while working with colored pencils on black paper Inspired by the poetry of Arthur Rimbaud, she produced a series of allegorical paintings and drawings She also made poetic portraits of her friends Breton, René Char, René Crevel, Eluard, Benjamin Péret, and Tristan Tzara.

Alfred Jarry

(b 1873, Laval, France; d 1907, Paris)

Although he was also a painter, illustrator, and publisher, Alfred Jarry is best known as the author of the satirical farce *Ubu Roi* (1896) The play's main character, Pa Ubu, who appears throughout Jarry's work in all mediums, was initially developed during Jarry's school days in Rennes, from 1888 to 1891, and is based on one of his teachers there, M Hébert An early Jarry painting, entitled *M Hébert, prophaiseur de pfuisic* (ca 1888–91), is a complete caricature, depicting M. Hébert as an epitome of pomposity and stupidity, with droopy eyes, bulbous nose, pouty mouth, and conservative attire In other works, Ubu appears obese, his head pear-shaped, he is the personification of the ideas of absurdity, nihilism, and irrationality that remained the core ingredients of Jarry's art and literature

From 1891 to 1893, Jarry studied at the Ecole Normale Supérieure in Paris. He socialized with the Symbolists and visited the literary salons of Stéphane Mallarmé and *Le Mercure de France* In 1894, in partnership with Rémy de Gourmont, he published an art periodical with lavish illustrations, *L'Ymagier*, which attracted the attention of such artists as Henri Rousseau. *Ubu Roi* and Jarry's other works—with their blasphemous content—influenced Guillaume Apollinaire, André Breton, and Antonin Artaud and had a great impact on such twentieth-century movements as Dada and Surrealism, as well as the theater of the absurd —C H

Marcel Jean

(b. 1900, La Charité-sur-Loire, France;
d 1993, Louveciennes, France)

Dream-inspired creations often originate in childhood events At age three, on a winter's day, Marcel Jean tried to make a snowman, but he could not get it to stand Although his father tried to console him, the child remained greatly disappointed In time, Jean learned to make figures stand They were no longer snowmen but mostly women, seemingly emerging from snow

As a schoolboy, when his teachers bored him, Jean drew incessantly, filling notebooks with drawings and imaginary maps After intermittent studies between 1919 and 1924 at the Ecole des Arts Décoratifs in Paris, Jean lived in New York during 1924–25 He worked as a textile designer, acquiring skills he would use upon his return to France As early as 1920, he encountered Modern art in the magazine *Esprit nouveau*, but the aesthetic rules espoused by Le Corbusier and Amedee Ozenfant were too systematic for his emotional needs Very early on, he completed paintings in which poetic invention was unleashed In 1932, he met Andre Breton and his friends Until 1950, Jean took part in Surrealism's activities and exhibitions, notably the *International Surrealist Exhibition* in London and *Fantastic Art, Dada, Surrealism* in New York, both in 1936, and the 1938 *Exposition internationale du surrealisme* in Paris He helped Oscar Dominguez devise the method for decalcomania, which resulted in a range of images that suggest the first moments in which the world was created They collaborated on a series of decalcomanias entitled *Grisou* (1936)

Between 1938 and 1945, Jean lived in Budapest, where he headed the design studio in a textile factory He executed a great

many Surrealist engravings and drawings. After returning to Paris, he devoted himself completely to painting. He invented flottage (floating), a technique of arbitrary composition, in which oil dyes—as they swirl and mix on the surface of water—are gathered up onto a flat surface. In 1959, Jean published his *Histoire de la Peinture Surréaliste*, a definitive book that has been translated into English, German, and Italian.

Humphrey Jennings

(b. 1907, Walberswick, England; d. 1950, Poros, Greece)

A painter, poet, photographer, and filmmaker, Humphrey Jennings was intrigued by both Surrealism and everyday life. While studying at Cambridge University, he served as a link to French contemporary culture for his fellow students, introducing many of them to French art publications of the time. He moved to Provence in 1932. Two years later, he returned to Great Britain and published translations, in collaboration with David Gascoyne, of poems by Benjamin Peret and Paul Eluard. He also published his own "reportages," which were short texts of his personal visions. In 1936, he exhibited in the *International Surrealist Exhibition* in London, an event he helped organize. The next year, Jennings, along with Tom Harrison and Charles Madge, was involved in the formation of Mass Observation, an organization that was dedicated to examining the lives of ordinary people. Anthropological in scope, Mass Observation gave exposure to national sentiments, desires, and beliefs by collecting individual diaristic accounts and detailed data on everyday events and customs in Great Britain. By 1938, the organization—which included photographers, artists, filmmakers, and writers—claimed over 1,500 members and was receiving strong support from the intellectual left. That year, a retrospective of Jennings's work was held at London Gallery.

During the 1930s and 1940s, Jennings, who had joined the British General Post Office Film Unit in 1934, produced several documentary films exploring various aspects of British culture. During the Blitz in World War II, his films sensitively captured the spirit and mood of London. In 1950, Jennings died on the island of Poros, when he fell off a cliff while examining a location for a new film project. — C. H.

Paul Juley

(b. 1890, New York; d. 1975, New York)

Paul Juley was the son and partner of Peter Juley, with whom he photographed the work of many important artists over a span of eighty years. The Juleys were the official photographers for the National Academy of Design and the Society of American Artists. They covered all aspects of the art world, in museums and galleries, as well as openings, auctions, and juries, and also photographed artists at home in New York and in their summer art colonies. A gregarious man and an expert bridge player who counted many artists among his friends, Paul Juley was a perfectionist in his art. He devised a photographic technique of painting with light. In a darkened room, he set up a camera to photograph the composition "painted" with the up-and-down motions of a portable light. His color photographic work was highly regarded, and he made magnificent dye-transfer reproductions of large murals. The Juley archive, now in the National Museum of American Art, Washington, D.C., provides an exceptional record of works-in-progress and lost works. — K. V.

Frida Kahlo

(b. 1907, Coyoacan, Mexico; d. 1954, Coyoacan)

When André Breton went to Mexico in 1938, he was surprised to discover in Frida Kahlo an authentic Surrealist painter who had never been part of the movement proper. Kahlo's husband, Diego Rivera, was one of the most famous Mexican artists of the time; he created Modern art that drew inspiration from indigenous traditions and folklore while depicting the social realities of the present. Kahlo, while not totally at odds with the current of Mexican art to which Rivera belonged, kept it at a certain distance. Her work is essentially an art of dreams. One painting, for example, depicts an erupting volcano from which a skyscraper emerges, to the side, is a strange flower and figures that are either vulnerably nude or dressed in outdated attire, reminiscent of old family photographs.

Breton considered Kahlo to be a fairy-tale figure, writing in 1938, "In Mexico, I was led to believe that no painting was better situated in time and space than this art. I add that no work is more exclusively feminine in the sense that, in order to be the most tempting, it readily acquiesces to make itself, again and again, the purest and the most pernicious of painting." A Kahlo self-portrait hung in Leon Trotsky's office in Mexico. Her reputation as a painter has increased in recent years, and her life has become a myth that passed into popular culture.

Konrad Klapheck

(b. 1935, Düsseldorf)

During four years of study at the Düsseldorf academy of fine arts, Konrad Klapheck never stopped looking for a path of his own, away from those well-traveled. The paintings of Max Ernst, René Magritte, and Yves Tanguy made a vivid impression on him. As early as 1955, Klapheck resolved to break away from the Tachisme then fashionable. He painted a typewriter as meticulously as possible, nevertheless endowing it with lyricism.

As early as the late nineteenth century, machines preoccupied writers such as Villiers de l'Isle Adam and Alfred Jarry, who imbued them with a mysterious erotic quality. In the Dada period, Francis Picabia mockingly painted mechanisms that had no practical use. Marcel Duchamp, in *The Bride Stripped Bare by Her Bachelors, Even* (*The Large Glass*, 1915–23), presented a love contraption so

carefully developed that it remains one of the most beautiful mysteries in all of Modern art. Klapheck presents objects as they are. "I don't use things as symbols," said Klapheck, "but I paint them as best as I can, and I let myself be surprised by whatever they might tell me. . . . My principal weapons are humor and exactitude." Beginning in 1959, he participated in the activities of the group Phases, and, starting in 1960, allied himself with the Surrealists.

Paul Klee

(b. 1879, Münchenbuchsee, Switzerland; d. 1940, Muralto-Locarno, Switzerland)

Born into a family of musicians, Paul Klee wavered between music and painting. It was around 1898 that he decided to become a painter. After studying with Henrich Knirr in Munich, he enrolled in the city's academy of fine arts. He exhibited watercolors at salons organized by the Secession in Munich and Berlin, but they were received with indifference by the public and critics. A 1910 solo exhibition in Bern was no more successful. Klee's wife, a piano teacher, supported the household. Between 1911 and 1913, along with such friends as Vasily Kandinsky and Franz Marc, Klee steadfastly fought for Modern art. In April 1914, a trip to Egypt had a lasting effect on his subsequent work; often, his pieces feature his own hieroglyphics and ideograms. Klee was drafted into the German army in 1916. After his discharge in 1919, he returned to Munich, where a large exhibition of his work was organized in 1920. Luck began to smile on him. He was a professor at the Bauhaus from 1921 to 1931, first in Weimar, then in Dessau. His art began to be appreciated in Europe and America. Forced by the Nazis to leave his teaching position at the academy of fine arts in Dusseldorf, he moved to Bern.

Klee inherited a satiric, caricatured quality from German Expressionism, and his childlike imagery is touched with humor. He never belonged to the Surrealist movement per se, but his visual poetry is in perfect accord with the spirit that prompted Dada and Surrealist artists to express their subjective visions of the world. He favored small formats, working mostly in gouache and watercolor. Klee was older than the Surrealist painters, and his approach excluded automatism. Nevertheless, his art found a comfortable home in the 1925 *Exposition internationale du surréalisme* at Galerie Pierre. In 1929, *Cahiers d'Art* published articles on Klee by Louis Aragon, René Crevel, Paul Eluard, and Tristan Tzara, among others. In 1930, Crevel's monograph devoted to Klee appeared. Crevel wrote of Klee's strangely poetic art, "There isn't a line that doesn't bear its quivering quality."

Pierre Klossowski

(b. 1905, Paris)

Pierre Klossowski, brother of the painter Balthus, was first an essayist who often steered his philosophical and lyrical meditations toward the realm of fiction. His collected writings were published by Gallimard in 1965. His writing and drawings went hand-in-hand, the one complementing the other. Images intervened when an idea formulated by the author imperceptibly began to assume visual form. Klossowski did not "illustrate" his books, rather the images offered another perspective and another dimension. They were miragelike extensions of his thoughts. A Surrealist sensibility can be perceived between the lines.

In 1955, Klossowski first showed his *Grands formats*, in private, to his friends Georges Bataille, Alberto Giacometti, and André Masson. In 1967, his first public exhibition, at Galerie André-François Petit in Paris, presented a subtly erotic series entitled *Les Barres parallèles de Roberte*. About Klossowski's visual work, Masson said, "The exclusive use of graphite, abandoned since Ingres and Degas, lends these drawings a mercurial light that is particularly striking, a light that is ghostly and radiant. The open relationship here between suggestions in the writing and their graphic equivalents is quite extraordinary."

Félix Labisse

(b. 1905, Douai; d. 1982, Paris)

As a young man, Félix Labisse was friends with James Ensor, who painted masks and half-religious, half-carnival processions, and with Michel de Ghelderode, poet of mysterious moods. Labisse strove to create images inspired by old books of magic spells, unexpected encounters, and the oddities of everyday life. His art includes succubus and incubus, spirits that were charged with heresy in the Middle Ages. However, a seventeenth-century theologian, Sinistrari d'Ameno, considered them "reasonable animals, both corporeal and spiritual like us, living among us, being born and dying like us." Labisse did not think otherwise. His creatures—imagery of our anxiety and our desires—are up-to-date but timeless. For Labisse, to paint was to unleash a swarm of demons, madmen, female bloodsuckers, fairies, and vampires into our midst. He depicted them with precise line and color and did not succumb to the temptation of expressionism. Ensor's influence was more about spirit than style.

In 1923, Labisse joined the community of poets and painters in Ostend. He played an important role as chief editor, as well as a critic and illustrator, of the avant-garde magazine *Tribord*. In 1930, he helped produce two films by Henri Storck, *Pour vos beaux yeux* and *La Mort de Vénus*. He settled in Paris in 1933. Maintaining his independence, he became friends with Robert Desnos, Paul Eluard, Jacques Prévert, and Philippe Soupault but did not join the Surrealist group itself. "His work," said Soupault, "in which there is always humor, simultaneously translates his own poetic daydreams, traditional demonology, and the major predominant characteristics of the contemporary world by combining classic forms and baroque spirit."

Yves Laloy

(b. 1920, Rennes)

Initially an architect, in 1951, Yves Laloy abandoned this profession to devote himself to painting. His compositions are influenced by Vasily Kandinsky and Joan Miró, but his penchant for geometric games gives his paintings a peculiar density that points to a totally liberated imagination. As André Breton remarked, "While a Kandinsky composition answers to symphonic ambitions, a Navajo sand painting reveals, above all, cosmological concerns, and tends to influence the course of the universe through propitiation. The unique feature of Yves Laloy's work is that it develops both of these distinct approaches." Laloy participated in several Surrealist exhibitions. In 1965, his paintings began to feature figurative as well as abstract elements. Essentially, his is an art of geometric lyricism, one that allows us to perceive the enigma of all visual poetry.

Wifredo Lam

(b. 1902, Sagua la Grande, Cuba; d. 1982, Paris)

Wifredo Lam was the son of a Chinese merchant who died at the age of 108, despite the incantations of the country's sorcerers. Lam began by studying painting at the school of fine arts in Havana. He left for Europe at age twenty, and settled in Madrid, where he intended to take his art further, but his first pieces were harshly criticized by the professors he showed them to. He was in Spain when the Civil War erupted, and sought refuge in France after Franco's victory. He was welcomed and supported by Pablo Picasso. Neither Picasso's endorsement, Oscar Domínguez's friendship, nor the fact that he was adopted by the Surrealists altered his profound originality. Everyone who had dealings with him sensed that he was fresh and ready for life, yet somehow unalterably sad. In 1941, Lam left Marseilles on the same boat as André Breton, André Masson, and Claude Levi-Strauss. "It was . . . like a deportation of convicts," wrote Levi-Strauss. Lam returned to Cuba and painted ghost fetishes, savage gods with bold features, and nature taking the form of armed, hostile symbols. These paintings were exhibited at the Pierre Matisse Gallery in New York in 1942 and 1943. Residing in Cuba from 1945 to 1951, the artist increasingly focused on his obsessions.

Lam subsequently traveled to France, Italy, and the United States. In 1963, Fidel Castro named him the great national Cuban painter, and his painting *Tiers Monde* (1966) was hung in the presidential palace in Havana. Retrospectives of his work in Basel in 1966 and in Stockholm in 1967 presented an oeuvre of immense accomplishment. He remained in constant communication with the spiritual values of the tropical countries that, in the words of Aimé Césaire, "spread their destiny of poverty in all directions. In all directions, their fate of wild, weary beasts. . . . The painting of Wifredo Lam spreads its load of revolt in all directions: men filled with leaves, sex becoming nonsense, sacred and tropical gods

Jean-Jacques Lebel

(b. 1936, Neuilly-sur-Seine)

Son of Robert Lebel, Jean-Jacques Lebel joined Surrealism at an early date. Affiliated with the poets of the Beat Generation, he brought Happenings to France. He was also actively involved in leftist movements before, during, and after the events of May 1968. In recent years, he has organized important exhibitions, notably presenting graphic work by Victor Hugo and Surrealist exquisite corpses. His own painting is mostly erotic in mood, bordering on pornography. The Museum Moderner Kunst Stiftung Ludwig Wien hosted a retrospective of his work in 1998. — J. P

Stanislao Lepri

(b. Rome, 1905; d. 1980, Paris)

Stanislao Lepri, a rather tall man, seemed to see the world as a place that reduces men to tiny beings who gesticulate in a meaningless Kafkaesque system. Born into a family of diplomats, Lepri had a strict upbringing. Out of tradition, he pursued the expected career path, serving first as Italian consul in Monaco, then in Brussels. In 1942, however, he decided to devote himself to painting. He had his first exhibition in 1945 at the gallery La Finestra in Rome. The figures in his paintings—invalids dressed in rags, dreary cherubs, evil babies—move through caverns, crevasses, and tunnels that conjure up a nightmare world. Children suck at the teats of a giant cat, a young man meditates among skeletons, Harlequins have heads symbolizing death—Lepri's art evokes bodies stirring in the depths of catacombs. This painter certainly did not see the world in terms of beauty, but the realm he depicts, most likely influenced by childhood anguish, is not without a kind of splendor.

Dora Maar [Dora Markovitch]

(b. 1909, Tours; d. 1997, Paris)

Born of a Yugoslavian father and French mother, Dora Maar spent her childhood in Argentina, before returning to France. She participated in the Surrealist movement as early as 1934, making photographs and photomontages. She met Pablo Picasso and became his mistress, as well as a subject of his paintings. She photographed the successive, developmental stages of *Guernica* in 1937. Sometime around 1945, she and Picasso separated. Shortly thereafter, she withdrew to Ménerbes, in southeastern France, and spent the last years of her life in solitude and prayer. Her sensitive portraits of such women as Lise Deharme, Nusch Eluard, and Jacqueline Lamba are especially noteworthy. — J. P.

Conroy Maddox

(b. 1912, Ledbury, England)

A multifaceted artist and writer, Conroy Maddox has worked in painting, collage, book illustration, and design. He haunted the

streets of Paris in the mid-1930s and was such a committed Surrealist that he refused to participate in the 1936 *International Surrealist Exhibition* in London, arguing in a letter of protest cosigned with his friends John and Robert Melville, that several artists were anti-Surrealist in their everyday activities and that even some of the work exhibited was not Surrealist He became a prominent force among the Surrealists in England In 1938, he participated in *Exhibition of Collages, Papiers-collés and Photo-montages*, organized by Roland Penrose, at Guggenheim Jeune in London Maddox was a contributor to the periodicals *London Bulletin* and *Arson*, and he designed the cover for the manifesto *Free Unions/Unions libres* in 1946. He participated in *Le Surréalisme en 1947* at the Galerie Maeght in Paris and was a signatory of the declaration issued by the English participants in that exhibition He maintains his faith in the Surrealist dogma, and his work displays quirkiness and humor He has produced drawings, paintings, provocative collages, and meticulous photomontages Maddox also invented a partly automatic painting technique called écrémage In this procedure, an image is obtained by skimming a gouache-covered paper across an oily surface He continues to write and to participate in international exhibitions —K V

René Magritte

(b 1898, Lessines, Belgium, d 1967, Brussels)

At age fourteen, René Magritte was dealt a painful shock His mother committed suicide by throwing herself into the Sambre river This was perhaps why he distrusted the reality of an incoherent world Memories from his childhood involved the strangeness of things right before his eyes a chest near his crib, a balloon that fell on his father's house Some claimed that Magritte's art was not painting, but this did not displease the artist In his view, art was "inspired thought through which one is able to contemplate mystery", it "allows one to describe, with paint, a thought that can become visible " Magritte presents everyday objects in unexpected combinations, denying the order generally assigned to them Sometimes, images are evoked with words or short phrases instead of visual depictions Humor of this sort involves the passion for written and painted poetry that was so dear to Surrealism

From 1916 to 1918, Magritte painted at the Académie des Beaux-Arts in Brussels. He then worked as a designer for a wallpaper company In 1922, he married his childhood friend Georgette Berger Their life together was an ideal of love. He came across a reproduction of a painting by Giorgio de Chirico Up to that point he had been working in a nonfigurative manner, but he changed his approach immediately and began to depict objects in surprising contexts His friendship with the essayist and poet Marcel Lecomte led him toward new horizons. Together with Camille Goemans, Lecomte, Paul Nougé, and E. L. T. Mesens, he helped to found the Belgian Surrealist group. In 1927, P G Van Hecke opened Galerie La Centaure in Brussels and exhibited Magritte's paintings, immediately causing a stir. There was an affinity between the Belgian and French Surrealists Late in 1927, Magritte moved to Le Perreux-sur-Marne, near Paris, and sustained relationships with André Breton and his friends. In 1930, he returned to Brussels Magritte participated in all the Surrealist international exhibitions. He compared the incomparable and suggested that everything had a fate that goes beyond custom For Magritte, dreams were always awakened or, being awakened, dreams were revived. "What I paint," Magritte once said, "in no way implies the supremacy of the invisible over the visible: the latter is sufficiently rich to form a poetic language that evokes the mystery of the invisible and the visible."

Georges Malkine

(b 1898, Paris, d 1969, Paris)

Many of those who knew this artist thought of him as an Arab prince, but Marcel Duhamel wrote, "I never knew where, exactly, Georges Malkine came from " In fact, the elusive Malkine was born on rue du Cardinal Lemoine in Paris His father, Jacques Malkine, was a virtuoso violinist of Russian origin, and his mother, Ingeborg Magnus, a Dane, was a remarkable concert performer, whose accompanists included Camille Saint-Saens and Fritz Kreisler He had a difficult relationship with his father, and set out on a life of adventure He was in Berlin when World War I broke out in 1914, but he was repatriated to France thanks to Countess von Moltke, his mother's childhood friend He lived by his wits and luck, he was, in turn, magazine salesman, delivery boy, photographer, and bookkeeper Malkine sought to earn a living without submitting to servitude In his free time, he pursued his interests in music, literature, film, and theater. He even managed to paint Though his early pieces are not original, they display a sensibility that hints at the poetry of his later work This was the Dada period, when traditional forms and logic were questioned, but Malkine did not get involved Instead, he went elephant hunting in Cameroon, returning when his money ran out

Despite his wanderings, Malkine always had faithful friends In Paris, a friend, Jean-Gaston Verdier, offered him a job in his firm Urbanisme Industriel, which sold every conceivable machine used in street cleaning. Malkine became the firm's manager. He became friends with playwrights Claude-André Puget and Georges Neveux He met Robert Desnos, with whom he had much in common and who introduced him into Surrealist circles Malkine took part in the "sleeping seances" that were held at André Breton's residence and elsewhere He spent time with the Surrealists (Duhamel, Jacques Prévert, Yves Tanguy, etc) who lived on rue du Château, where friendly celebration and rich imagination reigned Between 1924 and 1927, he devoted himself entirely to painting His exhibition at Galerie Surrealiste was a great success, all his pieces were sold Their

titles expressed the painter's spirit: *Le Secret du voyage*, *Le Bazar des fantômes*. When the exhibition closed, he headed for the South Seas.

Upon returning to Paris in 1932, Malkine briefly became a film actor. He once again worked at odd jobs. In 1948, he left for the United States. He had almost been forgotten in Paris by the time he returned there in 1966. An exhibition that same year, at Galerie Mona Lisa, included paintings that were rich in fantasy. Louis Aragon paid him homage, asking, "Is it too late to record this forgotten painter into human memory?" In his last years, Malkine finally stayed put. With the patience of an angel, and despite precarious financial circumstances, he painted more than one hundred paintings, which are passports to every conceivable imaginary destination.

Man Ray [Emmanuel Radnitsky]

(b. 1890, Philadelphia; d. 1976, Paris)

"If I had to choose between originality and depth," said Man Ray, "I would certainly choose originality." He knew how to exploit new techniques in many mediums, but it was above all through photography that he introduced entirely new ways of presenting unseen images. His rayographs, or rayograms, made using a technique he invented in 1922, are images produced without a camera. The traces of the objects arranged on light sensitive paper by the artist appear as negative images, lending the objects an unusual aspect that is foreign to painting.

Man Ray initially studied architecture, but he soon shifted his attention to painting. In 1915, his first solo exhibition was held at the Daniel Gallery in New York. His paintings were colorful, bordering on abstraction. Under the influence of Marcel Duchamp, with whom he began a lifelong friendship in 1915, his intellectual interests deepened. Using a spray gun, Man Ray created a painting on glass; above the composition is an inscription that can be read either as "Danger" or "Dancer." Around 1920, he devised a series of unique objects: a metronome with a photograph of an eye attached to it; an iron with a row of nails along its base.

In 1921, Man Ray moved to Paris. To earn a living and to pursue personal experiments, he resolutely explored photography. Aside from his strangely beautiful nudes and his portraits of celebrities, it was his rayographs—published in such books as *Les Champs délicieux, rayographies* (1922) and *Electricité* (1931)—that commanded the attention of the avant-garde. In March 1926, Galerie Surréaliste opened with an exhibition of his work. Eluard provided poems for a series of his drawings, *Les Mains Libres* (1937) Man Ray explained, "I paint what I can't photograph and I photograph what I can't paint." He also made films. In the first one, *Le Retour à la raison* (1923), he filmed one of his mobiles, a paper spiral. He also sprinkled pins and miscellaneous objects over unexposed film, creating the impression that the viewer is watching a shower of metallic objects. As a result of the war in Europe, from 1940 to 1949, Man Ray withdrew to California, where he married Juliet Browner. After returning to Paris, he resumed his various activities. Man Ray's friend Georges Ribemont-Dessaignes captured the nature of his originality: "Man Ray always dreamed of killing visual art. . . . the murder of love. But to prolong his desire, he never stopped making art virgin."

Marcel Mariën

(b. 1926, Anvers, Belgium; d. 1993, Brussels)

Marcel Mariën was seventeen when he met René Magritte and his circle. Mariën's many activities as publisher, photographer, and object designer were coupled with hostility cloaked in humor. He showed the same characteristic in his behavior toward his closest friends. In 1963, for example, he started a rumor that Magritte was lowering his prices. Similarly, he stated that, during World War II, Magritte had painted fake de Chiricos, Picassos, and Braques in order to earn a living. His contributions to the visual arts are not devoid of quality when he did not give in to bad taste and pornographic provocation —J. P

André Masson

(b. 1896, Balagny-sur-Thérain, France; d. 1987, Paris)

It is difficult to situate the work of André Masson. Its considerable variety points to a flexible man who was always alert, always responsive to ideas and events. Sky and earth were reflections of his mind. He perceived the blood of poets and soothsayers circulating through the veins of a leaf. He listened to the constellations breathe. His was the beginning of an art influenced by magic realism. Masson's imaginary world took on the most delicate or most austere forms of a nature perpetually in flux. "There are no completed worlds," this painter-philosopher said.

Balagny is situated in the Oise basin, the land of Gérard de Nerval. Did the poet stand over Masson's crib? Between 1906 and 1912, Masson spent most of his youth in Brussels, where his father was a wallpaper merchant. The boy was interested in drawing early on and was admitted to the Académie Royale des Beaux-Arts, where he was trained by Constant Montald and where the poet Georges Eekhoud taught literature. Belgian Symbolist poetry was thriving at the time, and it provided Masson with his first literary emotions. Montald introduced him to the art of James Ensor and Odilon Redon, both of whom greatly influenced Masson. In 1912, he moved to Paris to continue his studies. After graduating, Masson went on a pilgrimage to Italy. Along with his friend Maurice Loutreuil, an immensely promising painter who died prematurely in 1925, he crossed Tuscany on foot. War broke out. Loutreuil, an anarchist, deserted. Masson enlisted and served as a soldier on the front lines. He was seriously wounded, and the ensuing shock, coupled with the emotional intensity of fighting, provoked a nervous breakdown. He

recovered, but representations of massacre, plundering, and murder are discernible in many of his drawings and paintings. Rarely does peace reign in his oeuvre. Objects usually have aggressive forms, and erotic images, more or less hidden, undergo unusual alterations. Despite moments of calm, the fury in his work was to become more accentuated over the years.

It was in 1921–22 that Masson found his own rhythm. He was then living on rue Blomet, where one of his neighbors was Joan Miró. Among his poet-friends were Antonin Artaud and Michel Leiris. In 1922, Daniel-Henri Kahnweiler offered Masson his first contract, allowing him to devote himself entirely to art. After his first exhibition at Kahnweiler's Galerie Simon in 1923, he met André Breton. Surrealism was coming to life, and Masson was an active participant, executing many automatic drawings and introducing sand and bird feathers into several of his paintings. He broke with Surrealism around 1930, then reconciled with Breton shortly before World War II. In 1941, Breton and Masson left Merseilles on the same boat. In Martinique, they collaborated on *Martinique charmeuse de serpents*. Masson continued with his work upon reaching the United States. He returned to France in 1945

Matta [Roberto Sebastian Antonio Matta Echaurren]

(b. 1911, Santiago)

When the real and the imaginary coexist, there is a poetry as essential to survival on earth as fruits and vegetables. It commanded the actions and words of such knights as Don Quixote. It painted the canvases of Goya and Picasso and offered Matta the brush of astral light with which he has created forms and colors of a hazy world through which the mind travels. Matta maintains that nothing has ever happened to him in life, but he pursued discovery, travel, and study. He met exceptional figures—Federico Garcia Lorca in Spain and Marcel Duchamp in New York—each of whom helped him at different points of his development.

Matta is of European descent, with both Norman and Spanish blood. In 1929, he began studying architecture in the fine arts department of the Catholic university in Santiago. He received his diploma in 1931. As early as age seventeen, he began to work for his friends as an interior designer and was very successful. He soon left for Europe, visiting Italy, Spain, Yugoslavia, Russia, and England, where he met René Magritte. In 1934, he worked in Le Corbusier's studio, then returned to Spain, where he stayed in Cordoba with Lorca, who introduced him to Salvador Dali. Around 1937, he decided to devote himself to art. The first drawings he showed to his friend Gordon Onslow-Ford inspired the latter to follow in his footsteps. Matta soon met Picasso, and Dali introduced him to Andre Breton, who bought two of his drawings and greatly encouraged him. In 1938, he completed his first oil paintings, one of which was reproduced in the magazine *Minotaure*.

In 1939, Matta settled in New York. Inspired by Duchamp in particular, he freed himself from current conventions, and his art assumed a strangely ethereal character. If Matta painted faceless and somewhat aggressive figures, especially after returning to Europe, it is because—to use his wording from a 1957 painting title—he saw beings *hors d'eux* (outside of themselves). The death drive is countered by the sexual drive, and Breton remarked, "Never had any works in the visual arts shown these two impulses grappling with one another so clearly, almost analytically." Perhaps Matta, a man full of charm, was simply investigating anxiety through his work—an anxiety he shared with the whole world. Matta, who lived in Rome from 1950 to 1955, returned to Paris for a time and then settled in Boissy-sans-Avoir. He went through an antiestablishment period during which, for example, he mocked the Venice *Biennale* and the world of Italian cinema. A trip to Cuba and the Vietnam War inspired several political paintings.

Emila Medková

(b. 1928, Usti, Czech Republic; d. 1985, Prague)

From the beginning of her career, Emila Medková drew upon Surrealist ideas. Her images are poetic expressions of the inner thoughts and feelings for which she sought and found correspondences in the outer world. Even before joining the Prague Surrealists in 1951, a group she would collaborate with throughout her career, she photographed assemblages of a Surrealist character. In the assemblages she made around 1948–49, her inclusion of one or more glass eyes turns paper, a tar pool, or bits and pieces of bark into palpable phantom beings. Hers was a version of Czech magic realism. In the 1950s, Medková stopped working on Surrealist objects and began to photograph found objects. She searched the streets of Prague for objects in which she discovered traces of her own experience and imagination. She looked at objects in their entirety, either uniquely or by typology (gates, walls, stone poles)—and then the photographer's vision focused on revelatory details, such as a plaster formation on a wall, a doorbell sunken into a metal frame, or fissures in wooden surfaces. As different as the individual photographs are, they all seem to document a search for human characteristics in the inanimate objects of the city, suggesting bodily features, especially faces and hands. She developed an idiosyncratic visual vocabulary, a unique symbolic system, which became more and more enigmatic and which secured her a central position in postwar Czech photography. — C. S.

John Melville

(b. 1902, Birmingham, England, d. 1986, Birmingham)

John Melville was the brother of Robert Melville, the distinguished art critic. In 1932, the fantasy of the works in his first exhibition showed him to be influenced by Pablo Picasso as well as by

Surrealism. In 1936, along with Conroy Maddox, he refused to participate in the *International Exhibition of Surrealism* in London. Both questioned whether the British organizers of this exhibition qualified as Surrealists. In 1937, they nevertheless both joined the British Surrealist group. In 1938, three of Melville's pieces were removed from an exhibition of the Birmingham Group at the Birmingham Art Gallery; they were deemed "detrimental to public sensibility." Michel Remy wrote, "In Melville's paintings, objects or beings are not yet aware of their transformation, but we are already beyond, beyond the curtain of the eye and beyond the acceptable." — J. P.

E. L. T. Mesens [Edouard Léon Théodore Mesens]

(b. 1903, Brussels; d. 1971, Brussels)

In Belgium, France, and England, E. L. T. Mesens never ceased making active, productive contributions to Surrealism. In exemplary fashion, he embraced this movement that refused to be a school of art but defined itself as a state of mind. For Mesens, poetry encompassed the visual arts, and it also encompassed activities, such as organizing an exhibition or conference.

At age seventeen, Mesens gave piano lessons to the brother of his friend René Magritte. He admired Erik Satie, felt a strong affinity with Les Six, and was on friendly terms with Georges Auric. In 1922, he performed works he had composed based on texts by Guillaume Apollinaire, Jean Cocteau, Benjamin Péret, Tristan Tzara, and Philippe Soupault. In 1923, Mesens and Magritte came across Giorgio de Chirico's work for the first time. Metaphysical painting greatly influenced the development of his ideas. At this point, he renounced music and began instead to write poems, create collages, and advance Surrealism in Belgium. In 1925, Mesens said of Belgian Surrealism, "For us, it was a matter of intervening in as many domains of human activity, of life, as possible. Like the French Surrealists, we congregated not only to experience others but also ourselves."

In the late 1930s, he moved to London to act as director of the London Gallery, where, with the support of Roland Penrose, he organized several exhibitions featuring Dada and Surrealism. From 1938 to 1940, in *London Bulletin*, he propagated the nonconformist ideas that were dear to him. In the final years of his life, he devoted most of his time to collage. His inventiveness came through in the same way as his caustic, explosive poetry.

Henri Michaux

(b. 1899, Namur; d. 1984, Paris)

Since its inception, Henri Michaux was both charmed by and reluctant about Surrealism. He was attracted to everything in the movement that went in the same direction he was heading—in other words, by the resuscitation of murky areas of thought and behavior, as well as by the exploration of the unconscious through writing, drawing, and painting. He hesitated over everything that involved social and political intervention. It is clear that the word "revolution" did not belong to Michaux's vocabulary. More generally speaking, his literary work and visual art production developed, successfully, around the edges of Surrealism. He had a confessed interest in a kind of fetal stage of thought. He coupled this with sudden bursts of profound mirth, which are able to conquer an ever-present anxiety. — J. P.

Lee Miller

(b. 1907, Poughkeepsie; d. 1977, Muddles Green, England)

Thanks to her radiant beauty, Lee Miller was a model in New York when she was sixteen years old. In 1929, she became Man Ray's assistant in Paris, and it is said that they jointly discovered solarization. She became friends with many Surrealists, but in 1930, fell out with André Breton and Man Ray because of her participation in Jean Cocteau's film *Le Sang d'un poète*. Upon her return to New York in 1932, she opened a photography studio. In 1934, she married a wealthy Egyptian and moved to Cairo. In 1937, she met Roland Penrose, and this was the start of a long love affair. In 1938, she traveled with him to the Balkans, and then, the following year, having separated from her first husband, lived with Penrose in London. A regular photographer for *Vogue*, in 1941, she published a book of photographs of London under siege. A war correspondent between 1943 and 1945, she was on the scene during the Normandy landing and when the concentration camps in Dachau and Buchenwald were liberated. In 1947, she married Penrose. In 1948, after giving birth to their son, she abandoned photography. — J. P.

Joan Miró

(b. 1893, Barcelona; d. 1983, Palma)

"If there was a time when the painting of Miró posed and solved all kinds of little equations without encountering any opposition (sun = potato, slug = little bird, gentleman = moustache, spider = genitals, man = sole of the foot), it would appear that things are different now, that this painter is no longer satisfied with solutions that are too simple." Thus, Michel Leiris wrote of Joan Miró in 1966. He considered the artist's paintings to be "less painted than dirtied, as disordered as destroyed buildings, as enticing as faded walls on which generations of posters, in addition to centuries of rain, have left mysterious poems." Indeed, Miró's art defines itself through signs that, step by step, become part of a world that is as fragile as the world of toys, toys that are charged with all the legends that children give them, sometimes breaking them to see what is inside.

Miró entered the academy of fine arts in Barcelona at a young age and proved to be a poor student. When working as an office clerk, he covered the account books with drawings and was soon fired. At nineteen, he entered Francesc Galí's Escola d'Art

because he wanted to continue painting. He described himself as "a phenomenon of clumsiness." "I'm a colorist," he said, "but I am useless when it comes to form. I can't distinguish a straight line from a curved one. I manage to have an acute sense of form by drawing according to touch, my eyes closed." One must make allowances for poetic exaggeration in such a remark. In 1920, Miró moved to Paris In 1921, he had his first exhibition, at Galerie La Licorne; the catalogue had an introduction by Maurice Raynal, a friend of Guillaume Apollinaire and the Cubist painters. The show was greeted with derisive laughter. It marked the beginning of a troubled period for the painter, who was then living on rue Blomet, not far from André Masson. In 1925, an exhibition at Galerie Pierre Loeb won him some positive attention. His first outspoken supporters were the Surrealists.

The art of Miró sidesteps Cubist and abstract models. Linear emblems float in undefined space. It is as though Miró sought to replace the exterior landscape with an internal variant, a home for childhood dreams, where real objects, in their most simplified forms, could communicate in ways much like the ships that used flags to impart messages. He assembled various materials in the most unpredictable ways, on sandpaper, wood, copper, or any available support, sometimes using knotted or unraveled rope to outline the figures he drew. One beautiful night, he outraged his Surrealist friends by working with Max Ernst on a production of Sergey Diaghilev's Ballets Russes, which the Surrealists considered counter-revolutionary Undeterred, in 1932, Miró painted the sets for another ballet, Léonid Massine's *Jeux d'Enfants*, for the Ballets de Monte-Carlo. In 1936, he sided with the Republicans during the Spanish Civil War and designed a poster for the cause. In 1939, he completed a series of gouaches entitled *Constellations*, for which André Breton composed prose poems. Between 1945 and 1959, he executed what he called "slow paintings" and "spontaneous paintings." He followed his independent path to the end.

Pierre Molinier

(b. 1900, Agen, France; d. 1976, Bordeaux)

In 1955, there was an exhibition of work by Pierre Molinier at the Surrealist gallery L'Etoile Scellée In his introduction to the exhibition catalogue, André Breton wrote, "In a sea of jewels, with the black opal standing out, Molinier's genius involves making a woman emerge, no longer stricken but striking, portraying her as a superb beast of prey." "A silken ladder has finally been lowered, linking the world of dreams to the other, which also shows that it belonged to carnal temptation " Indeed, it was as if an angel of the bizarre passed through, disguised as a woman as genuine as a passerby on the beaten path of everyday emotions, provided daily life leaves us time for grand emotions

A former Jesuit student, Molinier did not obey rules for long In 1923, he managed a bar in Bordeaux He painted a few Impressionist landscapes. Around 1928, after drawing imaginary châteaux, he turned toward abstraction. In 1950, he opted for Symbolist paintings, in which he conveyed his erotic fantasies In Surrealist art, eroticism composes landscapes that constantly change in tandem with emotional whims, depending on whether the painter or the poet is inclined to express anguish or joy Molinier did not hide his feelings toward conventional morality. In 1950, he devised his own epitaph: "This was a man without morality. He regarded this as a point of glory and honor Useless to pray for him " In 1951, at the *Salon des indépendants* in Bordeaux, he exhibited a painting in which two lesbians were shown making love. The curators insisted that he remove the work, but he refused, instead, he covered it with a black drape on which he pinned a statement defending artist rights Molinier continued to produce works that were every bit as shocking, celebrating fiery caresses, vampire kisses, and crowds of women bursting with sensuality

František Muzika

(b. 1900, Prague; d. 1974, Prague)

A member of the Prague avant-garde group Devětsil in the early 1930s, Muzika did not get involved with the Czechoslovakian Surrealist group, which formed in 1934. His work falls between "primitivism" and what was called "magic realism" (a kind of toned-down Surrealism). Vitezslav Nezval, the renowned Czech Surrealist poet, said Muzika was "Surrealist in his love of the classical world " In fact, he is especially known for his precise depictions of landscapes filled with rock monuments (somewhat like those that can be seen in the westerns of John Ford) and fantastic figures. — J. P

Richard Oelze

(b. 1900, Magdeburg, d. 1980, Postholz bei Hameln, Germany)

Richard Oelze studied at the Bauhaus in Weimar, between 1921 and 1925. Shortly thereafter, he discovered Surrealism via reproductions of works by Max Ernst. In 1933, he moved to Paris, where he remained until 1936. André Breton, Salvador Dalí, Paul Eluard, and Ernst showed great interest in him In 1933, he exhibited at the *Salon des surindépendants* In 1936, he took part in the *International Surrealist Exhibition* in London and in *Fantastic Art, Dada, Surrealism* at the Museum of Modern Art in New York Oelze's automatism was somewhat original, involving a kind of frottage similar to decalcomania. Wind blows through his world, causing fantastic, ethereal forms to emerge, whirling away at full speed

During World War II, Oelze was drafted into the German army and taken prisoner He did not paint again until 1946, but his art retained all the qualities that had previously made it so valuable, exploring mostly taboo areas of the imagination Breton said of him, "Despite its great importance, Oelze's message, like [Morris] Hirschfield's 'naive' art, remains incompletely deciphered, due to the

small number of works presented and because of a certain 'out of this world' quality characteristic of their art."

Gordon Onslow-Ford

(b. 1912, Wendover, England)

During a trip to Paris in 1937, Gordon Onslow-Ford met Matta, who had just established contact with the Surrealists through Salvador Dalí. This encounter determined Onslow-Ford's destiny. He left a career in the British navy to dedicate himself entirely to his art. He met André Breton. He became a painter and a Surrealist at the same time. A trip with Matta to Trévignon, near Concarneau, strengthened his commitment to his new calling. In the summer of 1939, he rented a home in Chemilieu, in the Ain, and invited the Surrealists—including Yves Tanguy, whose work he had admired before meeting him—to vacation there. His visitors remained and played Surrealist games until World War II was declared. Some of them were reunited in New York after France capitulated to the Germans. He participated in Surrealist activities in New York, where he often served as an interpreter for Breton, who had difficulty with English. Onslow-Ford lived in the Mexican village of Erongaricuaro until 1947

Onslow-Ford's painting, in Breton's words, "attempts to describe a world in which the last clear angles of Cubism come apart His sea compass is set in a way that allows him to confront all variations of magnetic declination on the human plane, shifting more than algae." He decided to part from Surrealism, though never really breaking with the Surrealists. He has focused on painting an interior world with pronounced cosmic aspects. He uses a systematic process that, in the light of automatism, involves the most spontaneous graphic elements (the dot, the straight line, and the circle); consequently, it is the most capable of making forays into the unconscious. The results are astounding. North of San Francisco, he lives in peace and tranquility. Only the songs of the birds interrupt or enchant his meditations on Chinese philosophy. He remembers Surrealism as an unforgettable adventure and paints continually, seeking to produce, through automatism, a renaissance in art. —J. B. and J. P.

Meret Oppenheim

(b. 1913, Berlin; d. 1985, Basel)

Meret Oppenheim began to draw at a young age. Her *Cahier d'une ecolière*, completed when she was seventeen, was part of André Breton's collection. She came to Paris in 1932 and was accepted into the Surrealist circle as a person full of invention. She was invited by Jean Arp and Alberto Giacometti to participate in the 1933 *Salon des surindépendants*. Man Ray produced several exceptionally poetic portraits of her. In her first paintings, Oppenheim tended to paste objects against a background of oil paint. This playful approach to materials was to be one of her principal investigations. It was in a spirit completely liberated from aesthetic values that she completed an icon of Modern art, *Object (Le Déjeuner en fourrure)*, a fur-covered cup, saucer, and spoon. It enjoyed success at the exhibition of Surrealist objects held at Galerie Charles Ratton in May 1936 and was purchased by Alfred H. Barr, Jr., for the Museum of Modern Art in New York. Drinking from it was clearly out of the question, rendering its symbolism unmistakable. Oppenheim's career was always influenced by Surrealism but was also marked by a strong individuality that transcends such stylistic categories.

Wolfgang Paalen

(b. 1905, Vienna; d. 1959, Taxco)

As early as age eleven, Wolfgang Paalen decided to be a painter, and his father encouraged him to pursue this path. He studied first in Italy, then in Paris, Berlin, and Munich. Working in a Post-Impressionist style, he was already enjoying a degree of success at age twenty. For a period of several years, he completed paintings that did not entirely satisfy him. He left them unsigned and threw them out. He participated in the group Abstraction-Création, then joined Surrealism, discovering that automatism was an essential way for him to translate his fantasies. He invented the technique of fumage, which consists of floating a lit candle over a paper or canvas so as to leave smoke marks suggestive of hallucinatory landscapes, with saturnine shadows. André Breton said of Paalen's fumage that it was "a most important contribution."

Paalen had a way of studying "primitive" art that made it possible for him to discern magic vibrations between the past and the future, vibrations that continually agitate the space of the present. This tendency first manifested itself in his Cycladic paintings, influenced by the mythology of the Cyclades in the Aegean Sea, exhibited in 1934. In addition to his automatic paintings, he fabricated curious objects, for example, an umbrella made of sponges. In 1939, he emigrated to Mexico. He studied pre-Columbian art as well as the art of Native Americans of the northwest coast, all the while continuing to try to capture the sense of adventure associated with twentieth-century science. In 1940, with César Moro, he organized the *Esposicion internacional del surrealismo* in Mexico City. For a time, his work with the Surrealists came to an end, but he reconciled with the group in 1950. He published, with Gordon Onslow-Ford and Lee Mullican, *Dyn*, the official magazine of the Dynaton movement. In its pages, he elaborated his theory of plastic cosmogony. He returned to Paris in 1952. He was at his intellectual peak, and his brilliantly lyrical paintings were much admired. He returned to Mexico in 1954, where he had a final exhibition at Antonio Souza's gallery, under the aegis of his friend, the poet Octavio Paz. Atop a high plateau, he committed suicide by firing a revolver directly into his head. He was a headstrong man, who refused to be complacent. He declared, "Artists must learn to respect themselves and to make others respect them. The days of intellectual bohemia are over."

Mimi Parent

(b. 1924, Montreal)

After studying with Alfred Pellan, a Canadian painter thoroughly familiar with the adventure of Modern art from Fauvism to Surrealism, Parent found her own approach. She met Jean Benoît and, with him, developed work that combined surprise, frenzy, and exceptionally delicate humor. Before arriving in Paris in 1947, she exhibited in Montreal. Painting, collage, embroidery, pyrography, inset work, assemblage—all proved suitable vehicles for her capricious invention. She came into contact with the Surrealists in 1959; soon thereafter, she participated in the *Exposition internationale du surréalisme* at Galerie Daniel Cordier, organizing the fetishism crypt that was one of its highlights.

In a single line in his *Surréalisme et la peinture*, André Breton described Mimi Parent with the poetic diction that was dear to him: "Mimi's prickly eyes glisten like Armida's gardens at midnight." His allusions are apt, for her work hunts for the fantastic. Radovan Ivsic wrote, "If Mimi Parent appears suddenly on a street corner and you recognize her, stop and don't laugh. She will offer you a heavy box, you will find within it the silence of crystals, the infinite variations of color of a bird's wing, a toy for Alice, and, at the bottom, among roots and claws, you will discover, like a teardrop, a dawn as beautiful as night."

Roger Parry

(b. 1905, Paris; d. 1977, Cognac, France)

Roger Parry's career as a Modernist photographer developed on the margins of the artistic realm. Trained in applied arts, he worked as an interior decorator at the Printemps department store in Paris when he was offered the opportunity to collaborate with the Parisian magazine *Nouvelle Revue française*, published by Gaston Gallimard. His involvement in Gallimard's publicity and advertising campaigns revealed to him the possibilities of photography. It was Maurice Tabard, then director of the studio Deberny-Peignot, who familiarized Parry with photographic practice and the principles developed by László Moholy-Nagy. The publication of *Banalité*, with poems by Leon-Paul Farge and photographs by Parry, marked his arrival on the contemporary photographic scene. His photographs for the book display a variety of techniques, including photogram and double exposure. He became known for the plastic quality of his photographs, which introduced Moholy-Nagy's ideas to the French public. Parry was included in the exhibition *Photographie d'aujourd'hui* and the publication *Photographie moderne* in 1930, both of which celebrated the emergence of a new photography that broke with the pictorialist aesthetic. Subsequently, his work was closely associated with the international movement of Modernist photography. In the 1930s, his aesthetic concerns gave way to political activism. He joined the Association des Ecrivains et Artistes Révolutionnaires, and his politics found expression in satiric photomontages. In 1947, having documented World War II and its aftermath in depth, Parry quit photography and renewed his ties with Gallimard. — C. S.

Roland Penrose

(b. 1900, London; d. 1984, London)

If Roland Penrose had contented himself with being a painter, doubtless his paintings would have been enough to win him fame. His art, Surrealist in spirit, has invention, skill, charm, and humor. But he was as interested in the work of others as he was in his own. In the 1920s, as a poet and essayist and friend of Paul Eluard, Max Ernst, and Pablo Picasso, he promoted the ideas and works of an avant-garde that was little accepted in England or elsewhere. In 1936, with E. L. T Mesens, he organized the *International Surrealist Exhibition* in London, to which he contributed an object entitled *The Last Voyage of Captain Cook*, a wire sphere containing a female torso. His paintings range from being severe—sometimes depicting a claustrophobic industrial landscape—to aggressively sentimental. He also produced unusual collages in which postcards are arranged like fans and cause reflections. After World War II, he stopped painting to devote himself to promoting the work of his artist and poet friends. In 1947, with Herbert Read, he founded the Institute of Contemporary Arts in London. In the same year, he married Lee Miller, with whom he had lived since 1939. He also wrote major studies on Joan Miró and Pablo Picasso.

Francis Picabia

(b. 1879, Paris; d. 1953, Paris)

In *Les Peintres Cubistes* (1913), Guillaume Apollinaire wrote, "Picabia, who seems to want a mobile art, might now abandon painting to broach new media." Francis Picabia did not abandon painting, but he subjected it to processes that, for quite some time, undermined the aesthetic intentions long associated with it. There were moments of rest, but they were rare. Along with Marcel Duchamp, he always eschewed tradition. Breton considered Picabia's sense of humor "a marvel of irreverence."

Picabia was born in Paris in his maternal grandfather's house, he also died there in 1953. From 1895 to 1897, he attended the Ecole des Arts Décoratifs. From 1908, his works had elements of Fauvism, Neo-Impressionism, and Cubism, as well as abstraction. In 1912, he met Apollinaire, who, given to poetic classifications, applied the name Orphism (coined to describe Robert Delaunay's work) to Picabia's paintings. In 1913, he exhibited in the Armory Show in New York. He gave strange titles to his subjectless paintings—*Udnie*, *Edtaonisl*—thus defying accepted ideas, even those of the avant-garde. Picabia said, "In my work, the title is the subjective expression, the painting is the object. But this object is somewhat subjective because it is pantomime—the appearance of the title." In 1914, after

having been drafted into the French army, he was sent to Cuba on a mission related to obtaining supplies for France. He did not take his obligations seriously and soon went to New York, where he contributed to the magazine *291* (named in honor of Alfred Stieglitz's gallery). He and Duchamp were among the key instigators and participants of Dada activities in New York. He had already drawn and painted machines in a singular way that is ambiguously symbolic.

Picabia founded the magazine *391* in Barcelona, where he lived in 1916 and 1917, before moving back to Paris. Two collections of his poetry appeared in 1920. He produced provocative paintings that incorporated matchsticks, curlers, and buttons. In 1924, he began to paint the series *Transparences*, in which faces, birds, butterflies, and horses flutter like opalescent shadows half asleep. In 1921, he created *Relâche*, an "instantaneous" ballet for Ballets Suédois. Picabia designed covers for *Littérature* in the early years of Surrealism and also contributed many texts to the magazine. He then distanced himself. He was prone to caprice, frequently losing interest in things that had interested him passionately a moment before. Beginning in 1925, he spent much of his time in Mougins or on his yacht. Picabia said of his life, "It's doesn't matter to me, all my painting, so long as the spirit that is the art of celebration doesn't disappear in me."

Pablo Picasso

(b. 1881, Málaga; d. 1973, Mougins, France)

When Pablo Picasso settled in Paris in 1904, a new, more intellectual notion of art had taken shape through the works of Henri de Toulouse-Lautrec, Vincent van Gogh, Paul Gauguin, and, especially, Paul Cézanne. Picasso found his own path by questioning, as was his wont, the work of his predecessors. He began to understand how he might work with the art of Africa. In 1907, he completed the landmark painting *Les Demoiselles d'Avignon*. With Georges Braque, he pioneered Cubism, drawing from the ideas of Cézanne and refusing to trust immediate appearances. Having liberated himself from outside models, Picasso foreshadowed a kind of Surrealism in *La Femme aux seins dorés* (1913). Though his individualism stopped him from participating in the movement, between 1920 and 1930, he was in constant contact with Louis Aragon, André Breton, and Paul Eluard, among other Surrealists. In 1925, he took part in the first Surrealist exhibition, at Galerie Pierre. His paintings and drawings often appeared in *La Révolution surréaliste*. In 1932, Picasso stated, "How many times, on the verge of applying blue, have I noticed I didn't have any! So, I took red and used it instead of blue!"

Picasso's enormous oeuvre—paintings, drawings, sculptures, prints, ceramics—cannot be discussed in a few lines. He continued to devise new forms and promulgate startling ideas until his death. A man of immense vitality and audacity, Picasso explained, "I'm interested in establishing what might be called distant connections. . . . In this difficulty, there is an appeal, and in this appeal, there is a tension, which, for me, is much more important than the stable balance of harmony, which doesn't interest me at all. . . . I lead my mind in a direction in which it is not accustomed and wake it up." In one way or another, the life of the century passed before Picasso's eyes and into his work. If he distorted at will whatever beings and things lay before him—making use of whatever he found emotionally moving about his time—he did so in order to take them to their limits. Michel Leiris wrote, "Whatever themes Picasso tackled during his various periods, they were always related to what his life was: elements of everyday decor, human beings with whom he had intellectual or sentimental ties, the fragile or picturesque figures of his early years, the epic compositions launched by *Guernica*, figures drawn from classical mythology or sprung from a strictly personal legend."

Louis Pons

(b. 1927, Marseilles)

Louis Pons worked in various professions, generally for short periods. The most important influences on him were Joe Bousquet, a marginal Surrealist poet, Louis Soutter, the painter who foreshadowed Art Brut, and Georg Christoph Lichtenberg, the eighteenth-century philosopher and master of black humor. It was not until 1959 that he created his first assemblages. Henceforth, he found his path. "At the heart of margins," as he said, his assemblages can be distinguished from Surrealist objects, the box constructions of Joseph Cornell (sanctuaries of the moment passing, never to return), Arman's stuttering objects, or Daniel Spoerri's hostile traps. He was like Kurt Schwitters in that he chose only to use scraps. His work—defined both by a penchant for narrative and a complaisance toward the fantastic—comes near the graphic world of Alfred Kubin. A rather dark humor emerges from Pons's assemblages; it often falls into anxiety, evil spells, and terror. —J. P

Jacques Prévert

(b. Neuilly-sur-Seine, 1900; d. 1977, Ormonville-la-Petite, France)

The trio—Marcel Duhamel, Jacques Prévert, Yves Tanguy—that lived at 54 rue du Château is famous on several counts. Duhamel was the founder-director of the celebrated Série Noire, Tanguy was and remains a renowned painter, and Prévert was and is the most widely read poet of his generation. He spoke his poetry before writing a single line of it. His verve could not be exhausted, and he jumped from word to word forming a verbal onslaught with the same honest expressive freedom that characterized his written poetry. He railed against all representatives of authority, regardless of status, and teased conformist bores; he put everyone in their place. This poet revealed his full talent in film, writing Jean Renoir's *Le Crime de Monsieur Lange* (1936) and Marcel Carné's *Les Enfants du paradis* (1945), among many others. He also wrote screenplays for films

directed by his brother, Pierre Prévert: *L'Affaire est Dans le Sac* (1932), *Adieu Léonard* (1943), and *Voyage-Surprise* (1947)

It was only late in life that Prévert seriously turned his attention to systematically making collages, which are in the same vein as his poetry. Sometimes grotesque, sometimes ingenious, his collages are like life itself. Prévert loved the world of children, and he tells us as much in his surprisingly charming images. His vision of beings and things—sentimental but not the least bit insipid—followed the spirit of his famous song lyrics, for example, "Les Feuilles mortes" ("Autumn Leaves"). He told his stories in the manner of a popular Surrealist, "popular" being used here to signify a richness that is beyond demagoguery

André Racz

(b. 1916, Cluj-Napoca)

André Racz arrived in the United States in 1936 and became an American citizen in 1946. The great interest he showed in automatism early on, applying it to his various approaches, mostly comes through in his work as excessive complexity. As early as 1941, his work showed the influence of Matta, without succumbing to it. In 1944, he foreshadowed Jackson Pollock's dripping technique. Between 1943 and 1945, he was Stanley William Hayter's assistant at the New School for Social Research in New York. In 1945, he exhibited his work with the other members of Hayter's Atelier 17 —J. P

Remedios [Remei Lissaraga Varo]

(b. 1913, Anglés, Spain; d. 1963, Mexico City)

The daughter of an engineer, Remedios was drawn at an early age to mathematics and drawing. After traveling through Spain and North Africa in her teenage years, she studied painting at the Academia di San Fernando in Madrid. In 1936, she met Benjamin Péret, who had come to Spain to support the Republican cause in the Spanish Civil War. She was already captivated by everything in Modern art that represented an escape into imagination, and her contact with the Surrealist poet only encouraged these tendencies. Salvador Dalí strongly influenced Spanish artists of the second Surrealist generation, and his example is apparent in the early paintings of Remedios. After Franco's victory, Remedios and Péret returned to Paris, where she assumed an active role in the Surrealist movement. In 1940, Péret was imprisoned for refusing to serve in the French army. Released after France's defeat, he and Remedios went to Mexico in 1942. Péret returned to Paris in 1948. Remedios settled permanently in Mexico City, and her first exhibition there, in 1954, drew a large crowd. Her art is quite strange. It presents us with a world that is populated with haunted castles, in which ghosts use peculiar underwater or flying machines. Air and water compete to serve as the habitat for these incubi and succubi.

Georges Ribemont-Dessaignes

(b. 1884, Montpellier; d. 1974, Saint-Jeannet, France)

Georges Ribemont-Dessaignes began to paint around 1904–05. The lessons he learned, first in Jean-Paul Laurens's studio, then at the Académie Julian, did not satisfy him. Ribemont-Dessaignes explored the various possibilities of the Neo-Impressionists, Nabis, Fauvists, and Cubists before becoming one of the most brilliant figures in Dada. Between 1908 and 1912, he exhibited regularly at the *Salon des indépendants*. His work was greatly influenced by the Nabis, but—after becoming friends with Francis Picabia and the Duchamp brothers—he broke with all established schools and began to produce mocking paintings composed of machinelike forms. Certainly, the spirit of derision had been at the heart of Ribemont-Dessaigne's sensibility even before this point, and the examples of Picabia and the Duchamps must have encouraged him to continue in this vein. Then, like Marcel Duchamp, Ribemont-Dessaignes stopped painting. He retained faithful friends among the Surrealists and played an important role in Surrealism without ever fully joining the movement.

Ribemont-Dessaignes's art is less known than his writings, which include novels and poems. During World War I, conscripted and assigned to an office job, he had written a play, *L'Empereur de Chine*, that anticipated the nonconformist stance of his Dada lampoons in the 1920s. His plays, performed in Paris and outside France, were more successful with critics than with the general public. In 1929, Ribemont-Dessaignes became editor-in-chief of the literary magazine *Bifur*. After World War II, he settled in Saint-Jeannet, near Nice, where he took up painting and drawing again, creating landscapes of the south of France in a well-executed, linear style

Pierre Roy

(b. 1880, Nantes; d. 1950, Milan)

The strangeness of Pierre Roy's work lies in its very simplicity and in the quality of its execution. "I like good, well-executed painting, capable of lasting without changing color," he said. His work was a forerunner of Surrealism. Guillaume Apollinaire took notice of Roy's pieces at the 1913 *Salon des Indépendants*. A friend of the brothers Giorgio de Chirico and Alberto Savinio, he was, in some sense, despite his disclaimers, a Metaphysical painter, for he endowed the miscellaneous objects in his work with mystery. He had a curious way of working. He first constructed detailed models of his chosen subjects and then proceeded to meticulously reproduce them on the canvas. "Why don't you photograph this model, it would be much faster?" someone once asked him. "Because," he responded, "photographs don't resemble the models." In 1925, Roy took part in the *Exposition surréaliste* at Galerie Pierre. In 1926, the catalogue for his solo exhibition, at the same gallery, had an introduction by Louis Aragon, who remarked, "We live in the period of hard candy. They

he was a founder of the Imaginisterne group; their work was, in a certain sense, a Swedish variant of Surrealism. The group's first exhibition traveled in 1953 to Paris, where it attracted considerable interest. After the exhibition, Svanberg broke with the group, reproaching the other artists for having evolved toward nonfigurative painting. He saw himself as a defender of an image-rich lyricism that drew upon Bosch, Breugel, Arcimboldo, and the first Surrealists. André Breton devoted an issue of *Médium* to him in 1954

Instead of deforming the female image, fragmenting it in the manner of Hans Bellmer, Svanberg glorified it, producing a series of variations on the nude in which the female form is embellished by lace draperies of incomparable subtlety. Slender necks and gazing faces are reminiscent of Cretan statuettes; dreamlike images haunt the mind and appeal to the senses. "It rivals the most beautiful nudes ever drawn," Breton wrote of Svanberg's work. "My painting," said the artist, "is a hymn to woman, to that strange being, a hybrid of vision and reality, of convulsive beauty and chaste temptations. She is the solitary figure in a rainbow-colored room, hiding her skin under extraordinary clothing, clouds of butterflies, under occurrences, odors, nips of morning roses, transparent suns, blue evening passions, night fish with large eyes." It was only in 1964, during a trip to France, that Svanberg met the Parisian Surrealists face to face, although he had been corresponding with Breton for some ten years.

Maurice Tabard

(b. 1897, Lyons; d. 1984, Nice)

Born into a family of silk manufacturers, Maurice Tabard became an eclectic photographer who practiced portrait, fashion, advertising, and journalistic photography in Paris, London, and New York. He worked for various advertising studios and magazines. He favored solarizations. He also experimented with multiple exposures and manipulated images until he achieved perfect arrangements. Through the diversity of his experimentation and meticulous research, he expanded the boundaries of photography with his personal vision. His photograms and photomontage feature ordinary imagery such as ladders, chairs, and rackets. A secretive man, he remained an outsider to formal groups. His pursuit of quality, originality, and vitality paralleled the Surrealists' explorations of the unconscious. — K. V.

Rufino Tamayo

(b. 1899, Oaxaca, Mexico; d. 1991, Mexico City)

Rufino Tamayo first studied drawing at night school. From 1917 to 1921, he attended the academy of fine arts in Mexico City. His first solo exhibition was in Mexico City in 1926. Thereafter, he was constantly active, producing easel paintings and mural decorations, as well as teaching in Mexico and the United States. His art was fully established by 1940, when he was in New York. In 1949, he traveled to Paris, where he remained for several years. Tamayo worked outside the political muralist movement that engaged so many Mexican artists of his generation. He strove to give plastic images an inner life—to release and expose the emotional power of whatever objects fell under his scrutiny—by means of line and color. He abandoned formalism for an emotional lyricism, often touched with violence. Subjects were mere pretexts. Paint only had a single purpose in a two-dimensional surface. Colors were sometimes dark, sometimes heightened in accordance with metaphorical values perceived by the painter. "My palette is very limited, to the greatest extent possible," he said. "I think that the secret of color does not lie in using all existing colors but, on the contrary, in manipulating a few of them, from which one extracts all tonal possibilities." Tamayo's method was not improvisational; it was rigorous (even if irrational), dictated by the very materials that determine the laws proper to painting. It is difficult to situate Tamayo within conventional categories of Modern art. Tamayo had a Zapotec heritage, and his brand of Surrealism drew some of its inspiration from pre-Columbian art. There is no doubt that he felt comfortable in the baroque atmosphere of his origins "There is nothing theatrical or dramatic," wrote Octavio Paz about his work. "Never has madness been more lucid, or more fully under control. Tragic elation."

Yves Tanguy

(b. 1900, Paris; d. 1955, Woodbury, Connecticut)

The art of Yves Tanguy, with its otherworldly forms crawling, swimming, and flying at low tide is somehow not of this world, and yet one has the impression that these are familiar landscapes, like those one sees along the seacoast, especially in Brittany. With the wonder of a child who hears the roar of the ocean in a shell, Tanguy pictured the creation of the world when the waters separated from the land. During his childhood, Tanguy spent his summers in Brittany, in Locronan, the small town his family originally came from. In this part of Brittany, fairies moved freely in the shadows of granite churches, the sea was always close by, and Morgan le Fay had not yet uttered her last song as a Celtic mermaid. Upon completing his school studies in 1918, Tanguy embarked on a cargo boat as an apprentice sailor and visited England, Portugal, Spain, Africa, and South America. He was drafted into the French army in 1920 and stationed in Lunéville, where he met Jacques Prévert. In 1922, he returned to Paris and lived with his friends Marcel Duhamel and Prévert at 54 rue du Château, where he produced his first sketches and paintings. In 1925, thanks to a chance encounter with Robert Desnos at a Montparnasse café, the three friends established contact with the Surrealists.

In 1923, in the window of Paul Guillaume's gallery, Tanguy had seen a painting by Giorgio de Chirico. It amazed him and changed his ideas about art. Remarkably, by 1926, this self-taught painter whose first efforts had been quite awkward, had mastered a

solid technique. Very few paintings produced in the modern era are as open and airy as those of Tanguy, and they have an atmosphere that is imbued with a kind of melancholy enchantment. In life, he was a man of warmth and good humor. Tanguy had his first exhibition in 1927 at Galerie Surréaliste. In 1929, the Surrealist circle shattered into factions; although Prévert was among the dissidents, Tanguy himself remained faithful to Breton and his agenda. He returned from a 1930 trip to Africa with paintings influenced by strange rock formations he had observed there. In 1939, he met Kay Sage in Paris, and they traveled to the United States. They married in 1940 and settled in Woodbury, Connecticut. The following years proved productive for both of them. Tanguy was at his peak However, his art gradually became more and more anguished, presenting more or less mechanical beings clustered in environments heavy with rocky debris.

Dorothea Tanning

(b. 1910, Galesburg, Illinois)

Dorothea Tanning's family was originally from Sweden, where summer days are endless and winter nights interminable. The region is prowled by trolls, capricious goblins who meddle in human affairs for better and worse, making and breaking vows of love. Tanning retained something of her ancestors' sense of enchantment, for her work delights in sensuality and reverie. At age eighteen, inspired by Aubrey Beardsley's illustrations, she drew allegorical images. Despite family opposition, she left home to study painting in Chicago. She remained there only two weeks. She then went to New York, where she worked as an advertising illustrator, helped run a puppet theater, was a walk-on at the Metropolitan Opera, and modeled for photographers. She visited galleries and museums passionately. In 1936, the exhibition *Fantastic Art, Dada, Surrealism* at the Museum of Modern Art struck her as a revelation, strengthening her resolve to give lyrical and visual expression to her childhood fantasies. She used light and shadow to evoke an atmosphere suggestive of Anne Radcliffe's gothic novels. In Patrick Waldberg's words, "the little girls who scamper across, stamp their feet on, and swoon in the work of Dorothea Tanning, in the most diverse places, merit special attention. Whether incarnations of her private demons, or memories of distant marvels, their troubling parade has no equivalent in the history of art."

In 1943, Tanning participated in *Exhibition by 31 Women* at Peggy Guggenheim's Art of This Century. She met Max Ernst, who was one of the jurors for the exhibition, and thereafter they were inseparable. They married in 1946 and settled in Sedona, Arizona. From 1943 to 1952, Tanning continued to work in the same vein, inventing situations that, while indelicate, were humorous. Little by little, her painting became evanescent in character. Her mind was freed of form. Plots of desire were suggested in hazy variations, casting sensuality in a new light. In 1953, she and Ernst moved to France. While retaining an apartment in Paris, they lived mostly in the country, first in Huismes, then Seillans. She continued to develop her discoveries during these years. She also designed sets and costumes for the George Balanchine ballets *Night Shadow* and *Bayou*. Around 1971, she created peculiar objects out of quilted fabric that, like her paintings, express both hard and soft aspects of her obsessions

Karel Teige

(b. 1900, Prague; d. 1951, Prague)

Theoretician, art historian, and visual artist, Karel Teige was notable for his breadth of vision, open mind, and tireless energy. He was an irreplaceable figure in Modern Czech art during the first half of this century. Strongly marked by the October Revolution, he nonetheless fought his entire life for complete intellectual and artistic freedom, and against Stalinist directives. He sought to bring together intellectual and artistic progressives in organizations like Devětsil and Front Gauche, as well as around the magazine *Red*. While especially attentive to Constructivism—even teaching at the Bauhaus in 1929 and 1930—he also, as early as 1923, founded Poetism with poet Vitezslav Nezval, writing one of its manifestos in 1928. In fact, the Poetist program sought to find modern means, outside of rational control, to express movements of inner life. Poetism's equivalent in Czech visual arts was Jindřich Štyrský and Toyen's Artificialism This project inevitably brought him close to Surrealism. When a Surrealist group was founded in Prague in 1934, Teige quickly became one of its principal theoreticians. During this same period, having painted as a teenager, he returned to the visual arts, employing modern techniques with considerable invention. He created typographical poems, impressive photocollages, and poem paintings, which combine words and images. After the Communist coup in 1948, Teige continued, at great risk, to combat intellectual and cultural oppression, both with his theories and the power of his striking erotic collages. — A. L. B

Ivan Tovar

(b. 1942, San Francisco de Macoris, Dominican Republic)

Before coming to Paris in 1963, Ivan Tovar had several exhibitions in Santo Domingo. He exhibited for the first time in Paris in 1969 He came to Surrealism after the movement had largely become a part of history. In his preface to the catalogue for Tovar's 1969 exhibition, José Pierre, a master on the subject, put it this way: "At the risk of doing him a disservice, I can no longer hide the fact that I consider Ivan Tovar to be a Surrealist painter, a title to which he has greater rights than many others that have falsely adopted it [He is a] Surrealist through a certain elegance of gesture "

Doubtless, Tovar, like everyone, was influenced by others,

but it is difficult to determine who they were. His painting resembles that of no one else. Did he acquire a certain taste for sculptural forms from his friend Agustín Cárdenas? Perhaps, but without copying him. The atmosphere in his paintings, in which objects sparkle in cold light against black backgrounds, cannot leave one feeling indifferent. These images all have the appeal of the bizarre. Their objects have forms that are not of this world unless they are being-objects caught by surprise while transforming within a metaphorical machine. Sexuality, aided by refined colors, is familiar here with what, in other times, was called depth of soul. In the catalogue of his 1974 exhibition at Galerie Edouard Loeb, Tovar published a poem that says, "My dream was to be a military pilot, but / I always suffered from vertigo. / I think this is why I hate servicemen. / They never suffer from vertigo!" ("Mon rêve était d'être pilote militaire, mais / J'ai toujours souffert du vertige. / Je crois que c'est la cause de ma haine / Pour les militaires. / Eux ne souffrent jamais du vertige!"). This confession may explain why Tovar has always sought balance in his paintings.

Toyen [Marie Cerminová]

(b. 1902, Prague; d. 1980, Paris)

Beginning in the 1920s, Toyen was a leading figure in the artistic avant-garde in Prague. She helped found the Devětsil group, which was inspired by Karel Teige. Her first paintings were subtly abstract, and she participated in the group exhibition Devětsil organized in 1923. Afterward, she oscillated between popular imagery and an evanescent Cubism, evoking a world that included light and capricious fissures. From 1925 to 1929, she lived with Jindřich Štyrský in Paris. They joined the Surrealists, with whom they had a growing affinity. In 1934, she joined the Czech Surrealist group in Prague. The following year, André Breton and Paul Eluard visited the city to meet with the group. In 1938, Toyen's first comprehensive exhibition was held in Prague. That same year, Teige and Vitezslav Nezval published a study on her and Štyrský. During the Nazi occupation, her name appeared on a blacklist of intellectuals. She nevertheless hid the poet Jindřich Heisler during the entire war. She continued to paint clandestinely and completed impressive series of drawings inspired by current events; their titles are evocative, such as *Shooting Gallery* (*Střelnice*, 1940) and *Hide, War* (*Schovej se Válko*, 1944).

Toyen sought refuge in France in 1947, in the company of Heisler, and settled in Paris permanently. Her work continued to be emotional, sometimes containing a charm that was unexpected and, in a certain sense, providential. She exhibited rarely, but those who know her painting consider it to have played an important role in contemporary art. Benjamin Péret wrote, "Toyen is never satisfied! The world, in her eyes, remains eternally perfectible. One need only spur it a bit for it to begin moving again, as if in its first months of being, when a semblance of order was taking form, little by little, amid the chaos of the four elements engaged in pitiless combat."

Clovis Trouille

(b. 1889, La Fère, France; d. 1975, Neuilly-sur-Marne, France)

A curious man, a curious painter, and a curious Surrealist, Clovis Trouille maintained that there were no great artists between Leonardo da Vinci and himself, claiming that Max Ernst and Joan Miró were mere daubers. He studied painting at the École des Beaux-Arts in Amiens. There he acquired the solid classical technique he used to produce illustrations for regional newspapers. In 1907, he attracted attention for himself with an Impressionist painting, but another work from the same year entitled *Palais des merveilles*, depicting a kind of circus performance featuring women in suggestive negligees, already pointed to the erotic bent of his later art. He then stopped painting for several years, working as an advertising illustrator. From 1924 until his retirement, he worked as an artist/dresser in a factory that manufactured wax mannequins for display windows. It was in 1930 that Trouille's paintings resurfaced in the *Salon des artistes et écrivains révolutionnaires*. Louis Aragon and Salvador Dalí took note of his piece entitled *Remembrance*, which was particularly shocking because it depicted a disturbingly lustful priest. It was after this exhibition that Trouille met the Surrealists. He had developed his highly individual oeuvre in silence and solitude, and subsequently he only occasionally participated in the group's activities. It was Dalí who inspired his taste for a *retardataire* style and smooth, polished painting technique. This tranquil man painted antisocial, antireligious, and antimoral scenes. He was interested in the allure of the ornaments and the grand vestments of the Catholic religion; in his mind, they went very well with the profane appeal of women's underwear. In particular, his erotic priests and body-loving nuns point less to a dogmatic anticlericalism than to a fondness for the sumptuous adornment of forbidden pleasures. Until he was seventy-four, Trouille, uninterested in fame, had only exhibited at the *Salon des indépendants* and the *Salon des surindépendants*. His first and only solo exhibition took place in Paris in 1963, at Galerie Raymond Cordier

Raoul Ubac

(b. 1910, Malmédy, Belgium; d. 1985, Paris)

After studying at the Athénée Royale in Malmédy and traveling through several European countries on foot, Raoul Ubac settled in Paris. Influenced by Man Ray, he invented a foreign land brought forth by the break with the traditional photographic landscape. Made by superimposing negative over positive, his staggered images are like bas-reliefs, and they translate the instability of human constructions. He used brulage (a method of burning), solarization, and petrification to create the images he contributed to the magazine *Minotaure*. After devoting several years to photography, he applied his petrification technique to engraving. He was active in the Surrealist movement during the late 1930s. He later completed slate sculptures with granitelike surfaces reminiscent of his photoreliefs.

František Vobecký

(b. 1902, Trhový Štěpánov, Czech Republic; d. 1991)

Although František Vobecký trained as a tailor and worked for fashion companies, he also attended fine art schools in Prague from 1923 to 1926 and in Paris from 1926 to 1927. In 1929, he exhibited in Prague with Spolek výtvarných umelců Mánes, an art organization he officially joined in 1931. During the 1930s, his art was considered exemplary of imaginative painting. He was also known for his photographic work, which he began in 1928, first specializing in fashion photography. During 1935–37, he created Surrealist photographs that show the influence of Herbert Bayer, Max Ernst, and Karel Teige. He made use of the Surrealist practice of chance, photographing assemblages of seemingly random elements, such as knitting needles and postage stamps. Some of Vobecký's photographs emphasize large shadows, usually cast by a figure standing outside the image's frame, and have an ominous feeling. Other works appear more abstract, as they are collages of photographs cut up and combined together into bizarre biomorphic shapes. In 1936 and 1937, he participated in photography and avant-garde exhibitions in Prague. He abandoned photography in 1937 and did not resume his interest in the medium until 1974. — C. H.

Unica Zürn

(b. 1916, Berlin; d. 1970, Paris)

Unica Zürn, who led a tormented life that came to a tragic end, had a childhood that she described as fantastic, surrounded by objects collected by her father, a writer and great traveler. After her schooling, she worked as archivist, film editor, and artistic advisor at the film production company UFA. In 1949, she became a journalist, publishing many articles in the German and Swiss press. Upon meeting Hans Bellmer in 1953, she was introduced to automatic drawing and composed her first anagrams. She moved to Paris with Bellmer. She had her first exhibition at the gallery Le Soleil dans la Tête in Paris. In 1954, she published *Hexen Texte*, a set of ten drawings and ten anagrams, with a postscript by Bellmer. Zürn met André Breton and many of the Surrealists, and participated in the *Exposition internationale du surréalisme* at Galerie Daniel Cordier in 1959. During the last eight years of her life, she was repeatedly institutionalized in psychiatric clinics in Berlin, Paris, and La Rochelle. During her brief periods of good health, she recorded her impressions of schizophrenia and the clinics that cared for her in *L'Homme-jasmin*, a book published posthumously in 1971. A memoir of her youth, *Sombre printemps*, was published in 1970. In October of that year, she committed suicide by throwing herself from the balcony of the apartment she shared with Bellmer.

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